

# THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

VOL. XIII., No. 323.

NEW YORK: SATURDAY, MARCH 7, 1885.

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## At the Theatres.



The story of *A Midnight Marriage* has been more than once rehearsed by MIRROR correspondents; for it has been on circuit for a long time. It was presented at the People's Theatre on Monday night for the first time in the Metropolis, and therefore calls for extended mention. "In days of old, when knights were bold," is its story. The author is Charles Osborne, an English dramatist of some note, who has written many more or less successful plays, and who is the author of *Thomas à Becket*, written for Lawrence Barrett. The scene opens in Gascony, at the chateau of Count Casimir de Langlet, a gallant nobleman, who is impoverished and under the displeasure of the King, Francois I. Here he and a few boon companions are making merry over the cup. There comes to the chateau Comte de St. Villier, who is a "suspect" fleeing from the wrath of the King. Concealing the fugitive, De Langlet is confronted by Hortense de Guise, who has fled Paris to escape an unwelcome suitor, Philippe de Brion, who is in favor with her uncle, Claude de Guise. Langlet is smitten with the charms of Hortense, and avows his love. For the nonce she gently but firmly repulses him.

Left alone, Hortense is confronted by St. Villier, who emerges from his hiding. De Guise suddenly appears in quest of St. Villiers, whom he apprehends for treason. He compels Hortense to return with him, that she may be married to De Brion. Informed of the arrest, De Langlet and his companions swear by their swords to rescue her, and the curtain falls.

Act two is laid in the grounds of a monastery, whither Hortense is taken to be married to De Brion at midnight. De Langlet, who has seized the uniform of one of the De Guise retainers, reveals his disguise to Hortense; and under his direction she assents to the marriage. De Langlet then awaits De Brion, and engages him in combat, seriously wounding him. He conceals the form of the unconscious De Brion behind a tomb, and then, donning the wounded man's cloak and hat, he takes the place of the bridegroom in the midnight marriage. While the ceremony is being performed within the chapel, St. Ange and Moreau, two valiant Gascons, who have accompanied Casimir to this gloomy spot, timidly enter the graveyard at the midnight hour tolls. Their superstitious terror is further heightened by the awful solemnity of the time and place, and the weird, mysterious tones of the organ, and is brought to a climax by the partial recovery and appearance of De Brion from behind the tomb. Supposing it to be a spectre, they make a hasty and ludicrous exit over the crumbling wall of the churchyard. As the party comes from the chapel, De Brion, who has regained consciousness, reveals the deception; but De Langlet and Hortense escape, the former going to the wars under an assumed name, and the wife hiding in a convent.

Act three opens at the Chateau de Guise, at Fontainebleau, after a lapse of two years and a half, where Hortense is lured by a lie devised by her uncle to the effect that the Count de Langlet is dying there. De Brion claims her as his wife, but she scornfully defies him; and De Langlet, arriving at the chateau at this opportune moment, claims his wife. Their happiness, however, is shattered by the appearance of the Regent mother, who orders De Langlet's arrest. The curtain rises in the closing act on the court-yard of the Regent's chateau, where Casimir de Langlet is to be executed. Hortense has accompanied her husband to prison, and is distracted with grief.

St. Ange, the boastful but true friend of De Langlet, seeks a quarrel with De Brion, by which he intends to avenge the wrongs of his friend and prevent the possibility of Hortense again falling a victim to this man. As De Brion casts a vile imputation upon the honor of Hortense, De Langlet enters, and suddenly confronting him, demands a disavowal of the slander. De Brion, taking advantage of his defencelessness, stabs Langlet, who falls into the arms of St. Ange, who, unseen by De Brion, transfers his sword to Casimir. The conditions now being equal, the Count repeats his demand, and being again insolently refused, runs through his wife's defamer. De Brion revolts at dying with this lie upon his lips, and as with his last breath he declares the innocence of Hortense, the fatal bell tolls and the gates open, disclosing the block, axe and headsman. After an agonizing parting with Hortense, Langlet kneels before the block. The axe is about to fall, when the notes of the King's trumpet are heard, the executioner's head is stayed and Francois gladly pardons the man who, in the guise of a stranger

Knights, had saved his life at the battle of Pavia.

The company did not appear at their best. They had been riding from a trans-Mississippi town since Friday, and had had but little time to rest. William Redmund, as Casimir, Count de Langlet, did admirably. He is a man of powerful physique, of graceful mould, and acted the hero with dash and vigor. Seen oftener in New York, he would easily take rank with our best romantic or melodramatic actors. As Hortense de Guise, Mrs. Thomas Barry was a disappointment. It may have been that the lady was too fatigued to do her best. We cannot endorse the praises showered upon her by the out-town press—that is, if Monday night was a specimen of her work. There was very little life in her acting, and at no time did the audience warm to her very perceptibly.

W. F. Owen's Count St. Ange, the valorous but boastful Gascon, was unctuously comic. His performance is a very strong feature of the play. It must be seen; it can not be described. The De Guise of William Sprague lacked only in voice. His rather effeminate lisp was not in keeping with the lusty figure presented. R. B. Bouchier's De Brion was something awful in figure, gesture and voice. The latter is deep and strong, but without method. J. Stuart Clark, as St. Villier, was just as bad. As Francois I., Charles Walton had little to do, fortunately. This actor, in whatever he appears, carries a constant smirk. He hasn't the slightest control of his features. The Comte Moreau of W. Fairbanks was a neat performance. He worked faithfully and effectively in a small part. The Regent mother of Fannie Sprague deserves a word of praise. It was haughty and dignified and a fine stage picture. Augusta Van Deren was at ease in the small, fill-in part of Louise D'Orange.

The house was well filled. The applause was liberal. But, strange to say, there were no recalls. The stage was finely set all through. Next week, Hazel Kirke.

Mr. Daly revived Wycherly's old comedy, *The Country Girl*, last Saturday evening, with the same success achieved last season. Miss Rehan appears at her best as Peggy, and her spirited acting awakened unstinted admiration and applause. Mr. Skinner was admirable as Harcourt, Mr. Parkes delightfully amusing as Sparkish, and Mr. Drew capital as Belville. Anne Hooper, a daughter of Lucy Hooper, who made her first appearance on this occasion in the small part of Lucy, created a pleasant impression. The comedy was preceded by a little *lever de rideau* entitled *A Woman's Won't*. It was brightly acted by Messrs. Lewis, Skinner and Gilbert, and Mrs. Gilbert, Miss Fielding and Miss Irwin. Last night, too late for review in the present issue, Mr. Daly produced for the first time an adaptation from the German called *A Night Off*; or, *A Page from Balzac*. All the principals of the company were in the cast.

Tony Pastor gives one of those exceptionally good variety bills for which he is famous at his theatre this week. Besides Mr. Pastor, there are such favorites as Hilda Thomas, Lottie Elliott, Larry Tooley, the American Four and Bingham the magician in the programme. The attendance has been large, as usual.

Harrigan and Hart took possession of the stage of the Fourteenth Street Theatre on Monday night. There was a good audience composed, it would seem from the cordial spirit displayed, of warm friends of the popular managers and actors. As each of the favorites appeared demands for a speech were made and satisfied. Mr. Harrigan was presented with a mammoth horseshoe bearing the words, "Good Luck," and there were many other pleasant episodes during the evening. McAlister's *Legacy* never went with more mirthful accompaniment. The Comique company in their new home will unquestionably enjoy the full measure of prosperity that has hitherto attended them.

Mr. Curtis' last week at the Fifth Avenue finds as good attendance as has marked the second. Spot Cash will be played for the last time on Saturday night. Next Monday the Boston Ideal Opera company, which used to be an admirable organization, will begin an engagement.

Louis Aldrich began what promises to be a very remunerative week at the Grand Opera House on Monday. The performance of *My Partner* has lately received attention in these columns. Enough to say that the audience were deeply absorbed in the touching yet dramatic story and were liberal with their applause for Mr. Aldrich and the leading members of his support. Next Monday Fanny Davenport begins an engagement at this theatre in *Fedora*. Thousands will avail themselves of this opportunity for witnessing this great performance, and immense receipts may be expected.

There have been a number of changes in Thatcher, Primrose and West's bill at Niblo's this week. Several new songs and sketches are successfully given. The crowds are undiminished. Monday next *The Shadows of a Great City* will begin an engagement.

Impulse is evidently to have a run at Wal-

lack's, where large numbers of people consort nightly. A new play and Lester Wallack in a new part form a strong attraction to playgoers.

Next week Adonis will turn its two-hundredth performance at the Bijou. Business remains at a profitable point. The burlesque has withstood rivalry of all kinds and every other vicissitude of a wonderfully prolonged career.

Our Governor is being played for the last times at the Star Theatre. On Monday the farewell engagement of Henry Irving and the Lyceum company begins. Eugene Aram will be acted on Monday and Tuesday evenings. Much *Ado* is set down for Wednesday.

The changes made for various reasons in the cast of *Ixion* at the Comedy Theatre have not diminished the attractiveness of the performance or the size of the houses. Alice Harrison, Harry Brown and Lilly West make a strong trio of principals.

A *Prisoner for Life* is crowding the Union Square Theatre at every performance. So the last season of this house as a stock establishment, which began with a cloud, will end in a blaze of prosperity.

The Private Secretary continues on its joyful way at the Madison Square Theatre. It will be played until the two-hundredth representation is passed—perhaps longer. The success of this laughable farce-comedy is truly remarkable.

## The Musical Mirror.



Considering its size, the orchestra over which Jesse Williams presides at Koster and Bial's is the best to be heard in any of our places of amusement. Its principal members are all competent soloists. Certainly no theatrical orchestra in town boasts abler first-violin, and flute, and piccolo players. On Mr. Williams' masterly leadership we need not dwell. He is not only an accomplished musician, but he has that power of command so necessary in one in this position. Besides conducting the orchestra, Mr. Williams runs nearly every department of the entertainment at the popular music-hall of which we are speaking. His influence is exerted in all directions, and, of course, with excellent results, for he is familiar with the manifold duties of a responsible stage manager.

On Monday night, in addition to the usual bill, which includes a number of skillful acrobats and specialists, an operetta called *Pierrette* was given. The libretto was adapted from a French comedietta, with some appropriate lyrics added. The music was supplied by Robert Stoepeel. The little piece is quite smartly written. *Pierrette* and Pompon are neighbors in a lodging-house. They return from a masque ball where they have met and enjoyed themselves without knowing each other's identity. Pompon carries on a conversation with his neighbor through the adjoining door, finds she is his charmer of the masquerade, and seeks violent entry to her apartment. *Pierrette* slips into his room by another door, and thus they change and change about until Pompon, who is about to be ejected by his landlord, comes to the "popping" point and proposes for and is made happy by *Pierrette's* hand. An indifferently successful effort is made to localize the little piece, which robs it of its delicacy and point. But these qualities are not looked for in a music-hall, and the audience Monday did not apparently note their absence and the consequently inartistic result. There is some quite pretty music among the *morceaux* provided by Mr. Stoepeel. The galop-song has an infectious jollity about it, and the duet between Pompon and *Pierrette* toward the end is quite up to the level of the best opera comique composition. Madame Vanoni as the heroine was flustered and forgot her lines, but she sang excellently and infused the representation with liveliness. After the nervousness has worn off she will be thoroughly satisfactory in the role, as it is well adapted to her style. Vincent Hogan has the remains of a baritone voice which permitted him to give Pompon's music only in what we may term a mortuary style. The operetta will no doubt become popular in spite of this drawback. Most of its music was redemanded.

Patience will be sung at the Casino only until the close of the present week. The

Pirates of Penzance will be revived on Monday and kept on the bills until *Die Fledermaus* is ready for production. Gasparone is enjoying a fair degree of popularity at the Standard. The opera is beautifully mounted, and with a few exceptions well cast. If it fails, therefore, to achieve a permanent success it will be the result of inherent weakness.

## Sunday Night Performances.

The sojourner from the East who is suddenly set down in Cincinnati, Chicago or St. Louis on a Sunday evening, is surprised to find the theatres ablaze with light. That is, if he possess but little information in regard to the theatricals in general and the customs of these big Western cities in particular. In New Orleans, Sunday has always been the popular theatre night. In Cincinnati and Chicago, ten years ago, the minor theatres were giving performances on Sunday nights. The famous "Over the Rhine" in the former city was a bedlam, while the city proper was as quiet as slumbering Philadelphia. The blaring of horns, the squeaking of fiddles, the trilling of "songbirds," the shrill notes of serio-comics, the thrumming of banjos, the rattle of bones, the beating of tamborines—all made up a babel of sounds most unpleasant to the ear. The one street upon which the greater number of these resorts were situate was thronged with scarlet women and coarse men. The better resorts were patronized by German family parties, and here decorum prevailed. But "Over the Rhine" on a Sunday night was—probably still is—a disgrace to Cincinnati all the same.

Gradually, in the cities named, the regular theatres began to open their doors on Sunday. In fact, heterodox preachers, Jubilee Singers, University Students and Tennesseans had held sway in them for some time. At last there came a general break all along the line, and Sunday has come to be the regular opening night. Some few stars still hold out against it, but the theatre does not always close; for some other attraction frequently jumps in from a by-town and converts the big city into a one-night stand for the nonce. In the cities of Toledo and Dayton, in Ohio, the local managers have recently consented to Sunday night performances. In one case wholesale fining was the result, and the local manager has threatened to carry the matter into the courts.

In the larger cities of the West the population is as cosmopolitan as that of New York City. But the dregs of Europe do not linger there to the same extent as here. The better class of emigrants from the Continental countries largely people the West, and they have brought their national customs with them. Surprised to find Sunday a day of profound quiet, instead of recreation and gaiety, they chafed under the restraint until the ballot was placed in their hands. This was a powerful weapon, especially in the hands of the independent German. He it is who is wiping out the Sabbath of the fathers in the big cities of the West. Political parties fear him, for he holds the balance of power and is law-abiding in everything except the matter of Sunday. The greater number of the laws applying to this day he looks upon as sumptuary and oppressive. Officials wink at the license he takes, for he is, in his way, a good citizen. Moreover, he can make quick work of the candidate who would cut off his Sunday beer, his Sunday music or his Sunday dance. The German is not much of a Sunday theatre-goer—he prefers the concert or the dance—but he has paved the way to Sunday amusements for his brethren of other nationalities.

Apart from the sanctity of the Sabbath, should the open theatre on Sunday night be encouraged? The question presents many aspects. The player is to be considered. He needs a day of rest as much as the workers in other walks of life. If the journalist works perforce on Sunday, some other night of the week is his in which to relax. The actor likes to see one night in the week as others see it. There are faint signs of rebellion. A hint is given of the proposed formation of an association of professionals with the single object in view of doing away with Sunday night performances in legitimate theatre. Should the association organize, it will have the sympathy of a large number of people who are by no means strict Sabbatarians—people who patronize the Sunday concert, the Sunday lecture, the open galleries of art, but who draw the line at the Sunday theatre.

## An Actor's Observations.

Frederic de Belleville returned to town last week, having finished his tour with *The Silver King*, or rather *The Silver King* having come to an unexpectedly early closure. Mr. Miner, in bringing the season of this company up with a round turn, business not having equalled expectation, although salaries were considerably reduced, simply took advantage of the "two weeks" clause in the contracts of his actors.

"I played the part of Denver," said Mr. de Belleville to a MIRROR reporter, "without interruption from August 15, sometimes nine and ten times a week. This last number when mid-week and Sunday matinees were included. Except for the rapid travelling, long jumps and fatigue, I had nothing to complain of. My press notices, I am happy to say, were unanimously good. I made lots of new friends on my travels. The company contained a lot of

good fellows—conscientious workers, too. I was sorry to part with them.

"I have received some offers already, but I'm tired and shall rest a little. By the way, I have been just five years in this country. Among the parts I have played are Daniel Rochat, Carojac, Chateau Renaud, the Corsican Brothers, Noirtier and the Silver King. This last is, I think, the best as well as the longest in any modern play. I liked to act it very much, but I did not always satisfy myself. Actors are like singers in one matter—they are sometimes in good feather, sometimes in bad. But a great deal depends on the public. I have found out-of-town audiences most appreciative and encouraging. Particularly so were those at the National in Philadelphia. A little generosity in the way of applause from the public is never thrown away. The actor always does his best to give a bountiful return for it. When all is said and done, travelling is hard and, for the present at least, you may be sure that this village is good enough for me."

## Decline of Orthodox Minstrelsy.

Twenty years ago negro minstrelsy had its permanent abode in half a dozen cities of the United States. To-day there is but one permanent minstrel-hall in the country—Carnegie's Eleventh Street Opera House, Philadelphia. It has been in existence—with possibly a few lapses that would cover the period of one season—for over a quarter of a century. Its style of entertainment is still rather primitive. Crude burlesque of reigning dramatic successes is the only new (?) thing it presents. Slap-stick-and-bladder pantomime has reigned there since ante-bellum days. But, relic of the past as it is, it is a mint in money-making, and the best families of the Quaker City are its steady patrons. Half a dozen better troupes have come to grief in trying to obtain a foothold in opposition.

Drawing aside the curtain of the past, we see the minstrel in all his glory. The fashion of the city were his patrons. Pious people, who shuddered at the word "theatre," were constant attendants at the minstrel-hall. Fortunes were made by the Christys and Bryants in a few seasons. Sharpley, Kelly, Leon, Bernard, Walmbold, Birch, Backus—none of them, of a later day, were far behind in money-making. The first serious blow to minstrelsy pure and simple was the introduction of burnt-cork into vaudeville, or variety, entertainments. Society has never set the seal of its favor upon the class of entertainment known as "variety," and probably never will. But these mixed entertainments became popular with the masses, and the minstrel-hall suffered. One by one they sank out of sight, the last to go being a once-famous resort in this city. Society had long since withdrawn its countenance; for minstrel and variety halls were on a common level. Black-face comedians swarmed upon the variety boards, much the same as the more clever of the variety people now overrun the legitimate stage. Many of these people discarded burnt-cork and became successful comedians. One of them, at one time a bright particular ornament of the "bone end," is today a wealthy Irish comedian.

Some six or seven years ago Haverly galvanized minstrelsy by organizing his famous Mastodons. He paid liberal salaries for a "40-count 'em—40" troupe that comprised the cream of minstrel talent. The Mastodons flourished for a few seasons, and Haverly might have retired on a fortune but for his unfortunate theatrical ventures. Then came the mammoth Callender troupe, including in its roster all the "Georgia" and other simon-pure negro talent in the country. Prosperity reigned for a few seasons, and then came disaster. The negroes were a novelty in England, where they were for a time a fashionable craze. Some of these negroes stepped over the threshold of society and taught its fair inmates the "intricacies" of the banjo. But the last season of the Callenders in the British Isles was a failure. They returned to this country sadly demoralized, and, in depleted numbers, were at last accounts earning a precarious living in villages and hamlets, seldom venturing into the populous centres.

In minstrelsy, a survival of the fittest is exemplified in Thatcher, Primrose and West's troupe. But it is not an orthodox concern. It has little in common with old-time minstrelsy. The spectacular is its strong feature. Sextette in clog and song-and-dance is substituted for the double ditto. There is as much stage-setting as in a melodrama. As many comedians appear as would have made up the complement of half a dozen troupes of the olden time, while the vocalists are strong in numbers and in talent. The Barlow-Wilson party are the only rivals of the T. P. W.'s. Their entertainment smacks more of the old-time show. However, rivals though they be, they give the T. P. W.'s a wide berth. The two troupes are the result of a split, and they are the only two travelling concerns except Hyde and Behman's worthy of the name. Their advent in a one-night stand is only equalled by the coming of a circus.

Will this absorption of minstrelsy into two or three mammoth troupes be likely to last? If these organizations are once scattered or split up, minstrelsy will hardly recover from the set-back. Minstrelsy, in two or three spots, is at very high pressure just now. Will it explode? If it does, Haverly will gather together the fragments and endeavor to build a new fabric, and his fortunes as well.

William H. Henderson, manager of the Jersey City Academy of Music, booked the Silver King company, with De Belleville, for a week in April; but the company being disbanded, Harry Miner wishes to play the Bangs company. This Manager Henderson declines to accept, and will sue Miner for damages. The receipts of Harrison and Gourlay in three nights lately at this house were \$2,700.



## The Giddy Gusher.



It's funny, when you've got a pin, how many people will tell you where to stick it. Everyone seems to have a bubble they want to have pricked. Why, every week I get letters from persons who want me to attack this or that thing. They seem to think the Gusher is a weapon of forty-hornet power, and they desire to bring this powerful agent to bear on their pet aversion. These folks write me advisory letters, interrogatory letters, and, occasionally, complimentary letters; but the daisy letter of all reached me this week! It was a love-letter from a lady. I'm getting on.

I've collected quite a batch of 'em, and for to-day I'll make my column of Answers to Correspondents. The lady signing herself "M. C. B." asks me to turn myself into a "power for good and to the Lord's work."

Now, Maria—I think it must be Maria—it strikes me as being a conceited, audacious piece of business to try and do the Lord's work. I don't quite understand the early part of your exhortation—perhaps you think my easy-going, instructive style of writing suited to Sabbath-school libraries. You are mistaken. I am too great a lover of truth and stickler for facts to drown the little boy who goes swimming Sundays, or give the little girl a stomach-ache who purloins her mother's candy. I find just as many boys grow up to be Aldermen who swim Sundays, and just as many girls live to have children of their own who cribbed their ma's preserves, as any other class.

Therefore, dear Maria, you'll have to take me as I am, and perhaps I'll do you a power of good, though I don't become a "power for good."

"Mrs. Malaprop" writes me a very kind letter. She desires I shall go for those stage-struck young persons of wealth who are crowding out poor and worthy members of the profession. My friend must be patient. Let her see how many of the curled darlings of fortune who face the footlights stay there. Just show me a rich society man or woman who ever achieved greatness and lifted themselves out of the ranks. The poor and worthy girl wants to show ability to do something better than walking ladies, and she's all right. The wealthy woman who will dress magnificently and go on for fifteen dollars a week, fills a position the poor girl can't, and she will always get it. It's running your head against a brick wall to advise managers to engage the poor and needy for fifteen dollars and go to the expense of dressing 'em, when Flora Flybynight will play Dolly Mayflower in silk stockings and eighteen-carat diamonds for ten. But it's a comfort to call the roll and know that Charlotte Cushman and Mary Anderson and Frank Bangs were all poor girls; that Clara Morris took care of children; that Euphrosyne Parepa ran errands for a dressmaker; that Christine Nilsson was a street-singer, and Rachel played the fiddle for sours on the Boulevards of Paris.

The society lady who sings Emmet's yodeling songs in Lady Teazle is not likely to knock out modest merit, and dear "Mrs. Malaprop," who evidently has some poor young actress' welfare at heart, must wait for Fate, who, sooner or later, settles all pretenders. (This correspondent asked if an address she had found was a correct one. It is.)

I had a Southern aunt who brought on a yellow boy one Summer from Louisiana. He was about the size of a milk-can, was nine years old, and used the wildest grammar I ever heard outside one of my correspondents. He had a fight with a street-boy one day, and every time he hit his opponent he shot off his mouth in this manner:

"Who you tink I is? [Whang on the nose.] Who you tink I be's? [A vicious dig.] Who you 'pose I am?" [A settler.] Now, the person who signs herself "themselves," "theyself," "Albermarle," naively says: "If I was to tell you who I am, you'd know who I be." This is as bad as the beau who said to his girl: "If I'd known you'd wanted to went, I'd comed and fetched you." Albermarle says we "have many feelings in common," and that "things he's often thought I've spoken up and said in the Gusher;" that "I'm no coward and he ain't afeared." He wants my autograph, and so I recommend him to call at the office and get a section of the hieroglyphics with which I enliven my printers' existence.

A Western manager wrote THE MIRROR that the Gusher was a lad after his own heart, and when he reached New York he wanted to have a glorification with "that young fellow."

A gentleman in Troy wrote a very compli-

mentary note and sent a box of cigars. This nerved me. I said to myself: "I never will abandon a column that is doing so much for me."

But it was reserved for "Emma" to simply paralyze me. I got a box the other day and a prettily-scented sheet of note-paper, on which "Emma" sets forth that she would like to meet me and become better acquainted. She says she knows I am a gentleman, though I "conceal my identity." She very properly thinks all men should. She's right. But she wishes I would make an exception in her case and grant her an interview. She embroiders me a pair of suspenders, and she sends 'em. Oh, Emma, for your sake would I belonged to the suspender sex! I have cut off the buckles and straps and made a lovely pair of garters of the embroidered part. I know you will feel injured, but, under the circumstances, it's all I can do for you.

And, Emma, since reading your letter I have given quite a season of thought to the subject, and judging from an intimate acquaintance with my disposition and inclinations, I assure you it's a blamed good thing for you and a lot more girls that the Gusher is not the man you and the Western manager take her for.

I believe my William, who says that "in joining contrasts lieth love's delight," and I believe a long experience that teaches me that once in a thousand times the right men and women get together in this world.

It's been bad enough for me to get hold of the wrong man; but if I had been built to wear suspenders and got one of the Bloom of Youth roller-skate girls, there would have been a hanging match and a star part for me in it many years ago.

Oh, I know the Emma Darlings, and I don't think I'd make a good husband. Therefore I gobble the embroidered braces and comfort my correspondent with that good old adage, "When one can't another can."

There's a gang of women round this land hounding the life out of every female connected with the stage or the press, or who is noted in society. They are worse than the autograph fiends. They send you a sort of circular that reads thusly:

"Having nearly completed a very beautiful quilt, to which the most famous of the land have contributed, I feel that it would be incomplete without a block from the distinguished, talented and beautiful Gusher, whose delicious articles have done much in my family to promote morality and encourage us to seek the higher life. I enclose my address, and would like by return of mail the handsomest pieces of your best dresses."

I've received six of these appeals in six weeks, and here's my answer: The Gusher is making crazy-quits herself, and her gentleman friends go home with their pocket-handkerchiefs about their necks if they are rash enough to make calls in eligible Albert scarfs. Her lady friends never make alterations in their gowns. Thus no scraps left over. The Gusher doesn't annex. You wouldn't think of saying "Stand and deliver" to Dick Turpin. That's the present case.

Then there's the letter of "D. D." Don't let me forget that. "D. D." knows a good deal of the "G. G." She knows how strong are the bonds of affection between McCaull and myself; how much I love my James (surname Collier); what a thorough, abiding friendship I have for Stetson; what a band of brothers Gilmore, Poole and I have always been; how undemocratic but how deep is the holy love existing between Deacon Malloy and myself. She knows that Daly and Duff have not gone back on their Gusher, and "D. D." writes from Suspension Bridge asking me to intercede with some metropolitan manager and get her "a place in a theatre."

"D. D." says that she is "thirty-one." We all know what thirty-one is. "We always put on ten for extras," said the plumber when he handed me an itemized bill for a day's job. I think the plumber's rule applies to all women of thirty-one. "I sing as well as most anybody I know," continues "D. D." artlessly. Whether "D. D." has been consorting with Patti and Scalchi during their recent tours she does not say; but it would help one to a better estimate of her vocalization if she did. "And I am considered handsome," she finishes, and she chucks in a photo representing a large woman with scalloped hair, who never weighed less than 200 pounds when she sat for that picture.

Great Caesar's ghost! What blindness attacks a woman when she looks at herself. Here's a short-waisted, heavy-faced creature, forty if a day, hung with cheap jewelry, plastered with false hair, and smirking like the cat that ate the canary, wanting to go on the stage and suggesting my finding her a place in a comic opera, because she "has a smiling countenance" and "sings as well as most any one she knows"—about Suspension Bridge.

D-D-U-R-A-D-D fool without a doubt. But lest she takes those letters for some new line of R. R. coming into N. Y., I may as well add that the only place I can get her in a theatre will be that of the scrub-woman, and I should think from her picture she'd be a treasure in that capacity.

With one other letter that I desire to answer

in this column (as I have no address), I will shut down on my correspondents. I have had three letters from Windsor, Vermont, that she has touched me very deeply. They are in a faint feminine hand, and bear the impress of sincerity. The little girl who writes them says she is eighteen years of age; that she has never walked in consequence of a fall when she was a baby; that she tries to be cheerful, and to keep her thoughts off herself she gets all the pleasantest reading she can. She knows no theatrical people and never read a theatrical paper. But it seems the astute and heavy-weight organ of the late Mr. Bowles, the Springfield Republican, occasionally reproduces chunks of the Gusher. In that way she came to know of THE MIRROR, and an acquaintance in New York has sent it regularly ever since, a long while ago.

She tells me the stories I have told about the profession have won her to think them the best people in the world. That she gets her MIRROR every week and is happy for half an hour reading her Gusher. And she would love to have me say something in print that she would know was intended for herself alone. If I "know how to sympathize with so sad an invalid" as herself.

My dear little girl, here's a letter all to yourself. The sorrows and joys, the pains and pleasures of this life are meted out to us in equal proportions. You have, you tell me, a pleasant home and many friends who love you. Believe me, if you stood on two good legs alone in the world, fighting the hard battle of bread-and-butter, you would look back on your wheel-chair and your loving family as the happier fate of the two. You "will never marry," you say. My dear, you can't tell how much you escape. You might do a powerful lot of courting around the sitting-room fire if you so desired; but you can never stand up before a minister and get yourself into permanent trouble; and I congratulate you. You cannot go to places of amusement, you tell me. Dear child, the shows that reach Windsor, Vermont, would only depress you. You don't know how bad they are in New York, and we keep the best to ourselves.

You have a very bright and pretty way of expressing yourself. You have the pen of a ready-writer. Go to work and write some little story and send it to me. If you could make any success in a literary way, it would bring you untold happiness. The famous beauties fade away. The lovely singers lose their voices. The popular favorites of the stage are displaced and forgotten. To all these succeeds a dismal age of sorrowful retrospection. But the woman who can write, build up lives and live them over and over again, has a source of comfort that old age and the other enemies of woman can never wrest from her. You don't need legs if you have brains. I know some women who would be a hundred times better off if they never had had any.

And so, with this bit of advice, and the best wishes, dear little girl, for your happiness, I am your friend, THE GIDDY GUSHER.

## Professional Doings.

—M. J. Thomas has joined the Lorellas.

—Frank Mayo is playing a supplementary season.

—Helen Corlett has rejoined M. B. Curtis' company.

—Rachel Booth has received an offer from Harrigan and Hart.

—E. S. Grant has joined the company which H. B. Mahn is forming.

—Dominick Murray will close his season in Cincinnati on March 7.

—Frank Farrell has booked about ten weeks' time for Estelle Clayton.

—Alonzo Hatch has been engaged for the Lillian Russell company.

—Many provincial managers are refusing to book attractions at museum prices.

—Disensions are rumored as being frequent in the Parlor Match company.

—Louise Pomeroy and Thomas Seabrooke have been engaged by Estelle Clayton.

—Die Fledermaus will be put on in a few days at the Casino. The Sorcerer will not be done.

—John G. Magle was out of doors on Monday for the first time during a sixteen weeks' illness.

—James B. Radcliffe goes to England in April. He will join the Moore and Burgess Minstrels.

—Rose Eyttinge is playing on the Texas circuit. Few stars have done more travelling this season.

—Lawrence Barrett will probably produce Thomas & Becket at the Star Theatre in January, 1886.

—Gilbert and Sullivan's Japanese opera will be produced at the Savoy Theatre, London, on March 14.

—Rose Coghlan's play, Our Joan, will probably be done at the Star Theatre after the regular season.

—Next Monday afternoon George Fawcett Rowe's Beauty will be tried at a special matinee at Wallack's.

—Little Bijou Fernandez made quite a success as Eva in John P. Smith's revival of Uncle Tom last week.

—The regular monthly meeting of the trustees of the Actors' Fund takes place at the rooms at two o'clock to-day.

—Nat Goodwin is in town at the Gedney House. Twice this season he has had to cancel dates on account of fires.

—Graham Earle and Agatha Singleton, of the Earle Dramatic company, have become members of the Actors' Fund.

—The Playgoers Club of London has sat in judgment on Mrs. Langtry's Lady Teazle. The verdict was condemnatory.

—J. H. Haverly is at the Fifth Avenue Hotel.

—Arthur Forrest is suing the Lyceum Theatre for salary.

—Lilly West made a hit as Venus in Ixion on Monday night.

—George Holland goes with Estelle Clayton's Favette company.

—C. W. Duigan has been cast for a comedy part in Die Fledermaus.

—Eva Barrington and Lizzie Bradley have left the Ixion company.

—John Robinson and Fanny Sanford have joined Dan'l Sully's company.

—Manager Foster, of the Boston Ideals, arrived in the city on Monday.

—Fred Miller, author of several operettas, is engaged upon the score of an opera.

—Fred. Runnells will be a member of the Lillian Russell company at the Casino.

—Joseph Nichol has left the Almée company, of which he was musical director.

—Adeline Stanhope is touring in the East under the management of T. C. Delevan.

—Thomas Nast and Walter Pelham have joined forces in an art and humor entertainment.

—S. Henry Pincus will go to New Orleans as a member of the Madison Square Exposition company.

—Downing's Tally Ho company closes season on Saturday. The season has been very "uneven."

—Five attaches of the Grand Opera House, Brooklyn, have become members of the Actors' Fund.

—The advance sale for the Boston Ideal company's engagement at the Fifth Avenue next week is large.

—John Watson has joined Charles Fostelle's Mrs. Partington company, which takes the road in about a week.

—Neil Burgess is about to close on account of poor business. Fred Burgess, his agent, has arrived in town.

—Arthur Forrest has been engaged for Rose Coghlan's company. It is rumored that Harry Pitt will play the heavy part.

—On account of the continued illness of Hugh Fay, his partner, William Barry has again closed their season.

—Gasparone is being alternated with Nanon at the Thalia Theatre. It has not proved such a success as the former opera.

—P. H. O'Connor, treasurer of the Fifth Avenue, is recovered from an attack of pneumonia and returned to his duties.

—The Kiralfys are being sup'd by the estate which had provided them with a theatre site—the site that was never built upon.

—The Denver press scored Leavitt's Adamless Eves unmercifully. His attractions will be at a discount in that city hereafter.

—"When the Street-Cars Run on Broadway" is a new song written for George Thatcher by the author of "Not Much."

—E. V. Sinclair, the comedian of the Hanlons' company, will take a company to the West Indies and produce old English comedies.

—Mark Twain and George W. Cable closed their season in Washington last Saturday. Mr. Twain says he will read never more in America.

—George W. Woods leaves for Europe in a few days for a pleasure trip of three months. He will spend much time with his relatives in England.

—The matinees which the Madison Square management proposed to give, with R. B. Mantell in a round of characters, have been abandoned.

—The Hanlons will shelve Le Voyage en Suisse at the close of the season. It is probable that all the brothers will be in Fantasma next season.

—Mrs. Nellie Sandford has cancelled her engagement with Carrie Swain. She goes to Montreal to open with her new play, Roses and Thorns.

—Fanny Wentworth is playing Jupiter in Ixion and Florence Thropp Diana. Bébé Vining appears as Venus, Pauline Hall having left the company.

—The Ionis (Mich.) Managers tried to squeeze damages from the two Johns because their date was lost in the snow. They lost the case and the costs.

—When The Private Secretary is withdrawn, Broken Hearts will be produced at the Madison Square for three weeks before any other play is presented.

—Lotta will not produce E. E. Kidder's Dorothy Dent until she engages a new company. His new skit for the Salisbury Troubadours will be ready in April.

—New Orleans has become the Mecca of a great number of theatrical companies. The Exposition languishes; the Theatre flourishes like a green bay tree.

—It is rumored that John A. McCaull is figuring upon the Standard Theatre. J. C. Duff told a friend lately that if Gasparone failed he would drop comic opera.

—When the Madison Square company go to New Orleans this month they will play Hazel Kirke, Young Mrs. Winthrop, Rajah, Private Secretary and May Blossom.

—Charles Hoyt has written The Tin Soldier especially to suit the abilities of J. H. Conor, who made quit a hit in A Rag Baby. It will not be presented until next season.

—A Prisoner for Life will be put on the road next season. The Lights o' London will be withdrawn. It is said the Lights o' London cleared more money than the Two Orphans.

—Temporarily shelving Nordeck, Frank Mayo will play Davy Crockett during Lent. Then the former play will be presented in Buffalo, Philadelphia, Boston and Brooklyn.

—Beedle and Prindle's Pleasure Party capsize in Buffalo last week. Although not imposing, it had been looked upon as an enduring sort of craft. Mr. Prindle has gone home to Vermont to reflect.

—Harry Allen has written an afterpiece for Thatcher, Primrose and West called The Prince's Bride. He is negotiating with Simmonds and Brown for Twins. If his overtures are successful he will produce it, playing the dual role himself.

—Frank Oakes Rose sailed by the Muriel yesterday for South America, to arrange for the appearance of a pantomime and ballet troupe which he will send there on May 13. He will also introduce the hand-grenade fire-extinguisher, for which he is agent.

—Philip Kirby has left the American dramatic company.

—Dora Hennings is considering travelling with Josephy.

—The German Opera company is a success in Chicago.

—Levi Brown, the well-known comedian, recently in Cincinnati.

—The Lyceum is in negotiation with J. H. Mason for juvenile roles.

—Several of the Adonia company will appear in Polly at the Casino.

—Louise Rial has purchased Stanley Kenna's play, Ryllis Darke.

—E. J. Kendrick joins the Three Wives company in St. Louis on Sunday.

—John Torrence, the husband of Mrs. Judah, died in San Francisco last week.

—Bella Urquhart will be a member of Lillian Russell's company at the Casino.

—Cool Burgess is about to quit the hand business and return to the minstrel stage.

—The two Peakes brothers will appear in English opera at the Bijou this Summer.

—Henry Irving will not present Richelieu during his coming engagement in New York.

—Charles E. Ford has been permanently restrained from producing the comic opera, Nali Gwynne.

—J. M. Burke (Arizona John) will probably be middle-man with the Barlow-Wilson Minstrels next season.

—Griffith Morgan, the veteran scenic artist, has just finished a full set, drop, etc., for New Hall, Wickford, R. I.

—Harrigan and Hart are doing an increased business at the Fourteenth Street Theatre. The advance sale is large.

—Whitney Mockridge, Ovide Musin, Teresa Careno and Madame Rosarog will be the artists at the next Casino Sunday concert.

—Mrs. Sarah E. Dow, mother of Manager R. E. J. Miles' wife, died last week at Brighton, near Cincinnati, in her seventieth year.

—Manager P. Harris will transfer his comedies in Cincinnati from his present museum to Robinson's Opera House on or about May 1.

—Ixion will be withdrawn from the Comedy on March 30 and go to Boston, where it will play two weeks. The same stay will be made in Philadelphia and Brooklyn.

—Minnie Madden is playing a very successful engagement in New Orleans. She opened to a large house on Sunday night, and was little falling off on Monday.

—On Friday night, Manager Russell presented Little Corinne with a heart-shaped gold medal bearing the inscription: "Corinne, the little lyric star who captures the hearts of all."

—Grace Hawthorne has gone to her old stamping-ground in the Northwest, where, under the name of Grace Cartland, she has in past seasons enjoyed a certain degree of popularity.

Gustave Korker is engaged at the Thalia Theatre for the present. When his contract with Miles and Barton expires he will become musical director at the German theatre permanently.

—Museum-price managers are drawing largely upon the Madison Square repertoire. John A. Stevens' Unknowns has been booked in several cities, the pirates even using the author's name.

—On March 16 Patients will be withdrawn and Die Fledermaus presented at the Casino. Mark Smith, DeWolf Hopper, Cottrell, Rosalba Beecher, Agnes Folson and Emma Egan will be in the cast.

—William Austin has no part in the loss of the Academy of Music. Charles L. Howard has nothing to do with it. Little Corinne and her Merrydancers have been engaged for the opening on March 25.

—Negotiations have been pending for some time between the Wallack management and R. B. Mantell, but they are now off, and it is almost sure that J. H. Barnes will fill O'Connell's place next season.

—John P. Smith, an old actor at one time a great favorite in Boston, died at the hospital in that city last Friday. The Actors' Fund has for some time seen to his wants. It will defray the expenses of his funeral.

—Adele Clarke, with the Dawn-Bright Private Tutor company, remained in the West at the close of their season. She will return East in a week or two, being now on a visit to friends in Chicago.

—R. G. Morris engaged Daisy Murdoch last week for his Kindergarten company, and was at some expense for costumes and hair. When Daisy came to rehearse she balked because her name wasn't in bigger print. A satisfactory substitute was soon engaged. The enlargement even afflicts the midwife.

—Barnum sent out an agent last Fall to visit all parts of the country and sound manufacturers as to the outlook for the coming circus season. All branches of industry were visited, and a written report handed in. It is to the effect that the prospects are bad. Beneath this device no doubt there lurks an advertising scheme of some sort.

—Frank Evans and Louise Rial are playing on the Eastern circuit at museum prices, and present, among other plays, The Wars of Sin under the title of Sin and Sorrow. Evans once before invaded the rights of Maubury and Overton, and was effectually squelched. He has evidently taken advantage of their absence in the West to repeat the offense.

—The Baroness Naid de Rotchkoff will make her American debut as Camille at a matinee performance to be given at Wallack's on Thursday next. Joseph Wheelock will be the Armand Duval. Harry Edwards and other members of the Wallack and Madison Square Theatre companies will be seen in the cast. The Baroness is said to be a Siberian.

—La Belle Helene will not be done by Manager McCaull at Wallack's Theatre. Thinking that the opera had not sufficient dramatic interest in it, he selected The Black Hussar, which is now running successfully in America. It will be put in rehearsal in a few days. The season will begin May 4 and last several months.

—Assignee Nunnemacher will sell Bonds and Dickson's effects by auction next Thursday at midday at No. 44 West Twenty-third street. These effects include a loan of libraries Theatre, Memphis; the house of the West Twenty-third street; office furniture, pictures, safe, manuscripts, scenery, and counts, notes, etc. There will be a large sprinkling of managers in the street.

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# THE NEW YORK MIRROR.

W. Saville, T. J. Barton, John T. Ford, John W. Albright and R. H. Kinsley. The loss by the recent fire is estimated at \$150,000. Insured for \$40,000. So soon as the insurance companies settle up the losses and give permission, Mr. Kinsley will begin the work of constructing a new and more elegant theatre than has ever graced the site and superior to any in the Capital City. He is a man of capital and has credit to an almost unlimited extent. There is therefore no doubt that he will carry out the project, and respecting the new building, and in consequence of the excellent location the National will next season be what it has been in the past, the most popular theatre in Washington.

## FLORIDA.

**JACKSONVILLE.**  
Library Hall: Blum T. gave his concert on Feb. 23, 24 and 25, to fair houses.  
Park Theatre (J. C. Carlie, manager): The Golden, in the Planter's House, to light house, 27th. French Spy, 28th.  
Item: W. E. Short, advance agent for Arthur Love's Comedy co., is in our city. He is not decided whether he will play this town or not. They will, at all events, stop here for a few days' rest.

## GEORGIA.

**ROME.**  
Nevin's Opera House (M. A. Nevin, manager): F. C. Bangs, in The Silver King, to one of the best houses of the season, Feb. 25. Mr. Bangs made a fine impression. His support is good, and the audience attested the success of the performance.

## AUGUSTA.

New Masonic Theatre (Sandford H. Cohen, manager): By some accident to trains Madame Janaschek failed to fill her Columbus date and ran into Augusta a day ahead of time. She played My Life to a very moderate audience Feb. 27. She is giving the same at a matinee this afternoon (28th). Madame does not appear to be as good advantage as in the old historical plays in which she played to packed houses years ago.

## SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): This week was bare of amusements until Feb. 27 and 28, when Dickson's Sketch Club appeared at small houses. This is to be regretted, as it is a good co. all through, and the comedies proved very good. Dickson's Sketch Club was billed for Feb. 28, but owing to a railroad accident dates were changed to 3d and 4th. Silver King (C. Bangs) 5th, 6th, 7th. This co. will probably draw better than any attraction of the kind beginning in Savannah, as it is with this co., and will receive quite an ovation from his many friends. Lynwood co., 11th and 12th.  
Item: Lee Platschek, formerly lithographer of Savannah Theatre, has been promoted to bill-poster. Lee is a hard-working boy, and will no doubt be successful in his new position.

## MILLEDGEVILLE.

Brake's Opera House (F. J. L. Hurst exhibited her wonderful powers to about 500 people of different religious denominations. Receipts, \$20. Admission, fifty and twenty-five cents. Dickson's Sketch Club, Feb. 26. Fair house; good play.

## ILLINOIS.

**SPRINGFIELD.**  
Chatterbox's Opera House (H. Freeman, manager): Storm-Beaten played to good business 18th, 19th. Hanlon's Fantasma attracted good houses 20th and 21st. Smith's Bell-Ringers played a week's engagement opening 23d and drew fair houses.  
**GALLEGUO.**  
Opera House (F. B. Kirsch, manager): The Wilbur Opera co. in Little Duke will appear 5th. Gus Williams in Captain Masher, 27th.  
Galesburg Public Hall (J. K. Mitchell, manager): The concert by Spencer's Orchestra, Feb. 25, drew a large house, the receipts being \$757. The performance gave excellent satisfaction.

## ROCKFORD.

Opera House (C. C. Jones, manager): Siberia was played to good houses Feb. 20 and 21. Adele Belgrade, as Sara, pleased all. Mrs. Vada, as Maria, made an excellent impression. Atkins Lawrence, as Nicolai; F. M. Norcross, as Ivan; Charles B. Waite, as Spartak—all did excellent work. Scenery and stage-setting were fine. The finest performance ever seen here. Burgin in Vim to a large house 24th. The Romaney Rye to good house 26th, 27th.  
Item: Prices for Vim and Romaney Rye were reduced to fifty and twenty-five cents.

## SPRINGFIELD.

Academy of Music (Chambers Brothers, managers): Neil Burgess in Vim, Feb. 23, to good business.

## JACKSONVILLE.

Strawn's Opera House (Frank C. Taylor, manager): James R. Adams' Humpty Dumpty co., organized in this city, gave three performances, Feb. 24, 25, 26. The audiences were large and the entertainment first class.

## FREEPORT.

Opera House (M. H. Wilcox, manager): Fay Templeton Opera co. in La Belle Coquette, Feb. 26. The applause was most pronounced. The audience was large and the entertainment first class.  
Germania Hall (R. Hefte, manager): Elroy Comedy co. opened a week's engagement Feb. 23, and presented a series of light comedy in a most disgusting manner. Small business.

## INDIANA.

**INDIANAPOLIS.**  
Dickson's Grand Opera House (J. H. Two Johns Comedy co. played to more than fair business. It is a modern Two Johns, and is just a little behind Shakespeare's. (That's sarcasm). Three Wives to One Husband closed the week. They benefited a local lodge K. of P., and for a benefit it was not an overwhelming success. Business was good. A double bill was presented each performance, and One Touch of Nature had no connection whatever with Three Wives to One Husband. Wallace's Victim, Durand's 5th, 6th, 7th, Rag Baby, 9th, 10th, 11th, Fantasma, 12th, 13th, 14th; A Cold Day, 16th, 17th, 18th.  
English's Opera House: George C. Miln produced Poot's Revenge to a large house on Tuesday and Wednesday to excellent audiences. Since his first appearance here, which was but a short time after he "popped" in, a very great improvement is noticeable. He has almost entirely eliminated his puppet mannerisms and has given much study to the performance. The support was good. Her Attraction and Her Military Band appeared for one night only, 25th. Poor house. Ustians was heavy. Baker and Farron closed the week to usual business. They, too, had heavy support. The support was good. Muller they are given opportunity to introduce their specialties, and they avail themselves of everything and are really conscientious in their work. Hearts of Oak, 2d week, Chatterbox's Opera House, 27th, 28th.  
Museum: Skeletons, cannibals, mind-readers, ghost mystery, etc., ad lib. filled the curiosity-hall, and a good performance was given up-stairs.  
Zoo: C. T. Gilmore was away all week, but his show runs on forever. Reilly's circus is in the city and is doing business. Week of 2d, George France in A Blocked Elbow Shots: C. T. Gilmore is home from Canada. Ed. Marble is playing a minor part in Crimes of London. As that show has now only three proprietors who are authors and managers, he may be working for an interest. Kit Clarke has had his letter in Mirror of talent printed and is flooding the country. Poor Kit! He probably thinks he knows. It is said on the streets that Nat Goodwin paid \$600 to some local men to find out the tricks of the game, but did not learn even at that price. The last evening of the circus was a very successful one. It was at our museum. Owing to his illness he could not fill his date. Maude Stuart writes that she will join Kate Clayton for the April and May tour through the South. I am heartily glad to know that she has signed for next season with the Frohman's, as she is a good girl, a capable and conscientious actress and deserves a material boost up the ladder of fame.—John B. Doris is suffering from gout.—Bert Dasher, of English's was severely injured about the eye in a recent polo game.

## LAFAYETTE.

Grand Opera House (F. B. Caldwell, manager): The Hanlons, in Fantasma, delighted large houses Feb. 23, 24 and 25. It is a great treat for Lafayette audiences, who are accustomed to seeing performances but one night. This engagement proves, we think, that longer engagements will pay, provided the management is fortunate in choosing attractions. Her Attraction played to a large house 27th, and was well received.

## MUNCIE.

Wysor's Opera House (H. R. Wysor, manager): Two Johns Co. Feb. 26, to best business of the season. The house was crowded and the entertainment very laughable. The singing was good and was highly complimented by the audience.

## FORT WAYNE.

Masonic Temple (J. H. Simonson, manager): A Madison Square co. played the long-looked-for Private Secretary to good houses, Feb. 27 and 28. Leonard Grover made the hit of the performance as the East Indian uncle, and Leonard Grover, Jr., did a neat bit of character acting as the Private Secretary. Percy Sage and Herbert Stacey were also well up in their parts. With the exception of May Kobson, the female support was only fair. Nothing booked but Alice Oates, 7th.

## IOWA.

**CEDAR RAPIDS.**  
Greene's Opera House (C. G. Greene, manager): The Hoop of Gold co. entertained a small house on its first presentation here Feb. 24. Cause, too much melodrama for the last four weeks.

Item: Manager Greene is in favor of reduction in prices, and this house acted in a first time in this city, never charged more than the popular rate, \$1, seventy-five, fifty and thirty-five cents for the best on the road.

## DUBUQUE.

Opera House (Duncan and Waller, managers): The Hoop of Gold co. completed engagement Feb. 21, to only fair business. Beatrice Leib had many suitors at her residence during her stay. The Wilbur Opera co. came 23d and 24th, to only fair business. The co. was very well supported. Little Duke were the efforts. Ford's Opera co. in Grotto and Bohemian Girl 4th, 5th; John T. Raymond, 13th.

## OSKALOOSA.

Masonic Opera House (G. N. Beecher, manager): Rehan's 7-30-8 drew a fair-sized audience Feb. 26, giving fair satisfaction. A Mountain Pink, 17th.

## OTTUMWA.

Lewis Opera House (Conn Lewis, manager): Rehan's Comedy co. in 7-30-8, Feb. 25, and Wilbur Opera co. in Little Duke, 27th, both to good business.

## COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): Monte Cristo was presented for the first time in this city, Feb. 20, 21, with matinee, to packed houses. James O'Neill's acting in the title role, was superb. Ralph Denmore also made a success of the part of Noirtier. The other members of the residence excellent support, and as the entertainment pleased all, applause was liberally bestowed. In fact, the play scored a big success. Mr. O'Neill was called before the curtain at the end of second act. The scenery, although portions of it showed wear, is still very fine. The Lennox co. presented the four-act melodrama, Hoop of Gold, 25th, to fair business. The co. gave a good entertainment and each member sustained his or her part with credit. The scenery is picturesque. Midnight Marriage 5th; Mountain Pink, 12th; Pathfinders, 14th.

## KEOKUK.

Keokuk Opera House (Harrison Tucker, manager): The engagement of Maud Atkinson, at low prices, twenty-five, fifteen and ten cents, during week of Feb. 16, proved so successful as to induce Manager Tucker to secure the co. for a return engagement, and they come back week of 3d, and will present a different set of plays. The co. will do a big week's business. Arthur Rehan's 7-30-8 co., J. F. Fulton, Russell, H. H. Hatto and Madame Nevill in leading roles, played to a good-sized audience 23d. The comedy was admirably presented, and gave excellent satisfaction. Baker and Farron, 12th; Private Secretary, 14th.

## CLINTON.

Davis' Opera House (E. M. Davis, manager): Fay Templeton in The Coquette Feb. 27, to good business. There is a marked improvement in the music, in the costume and in the behavior of her "giddy" support. Fay is as charming as ever, but John Templeton as Ferdinand seems to have fallen off some. William Xantian was always in demand to sing for the literary societies at Iowa City University. He is destined to make his mark before the large public.

## BURLINGTON.

Grand Opera House (R. M. Washburn, manager): Arthur Rehan's 7-30-8 co. gave an excellent performance of Daly's successful comedy to a fine audience, Feb. 23. The first performance of the co. was probably the most satisfactory of any that has visited in this season, there not being a single inferior actor in the cast. The audience was thoroughly delighted. Wilbur Opera co. in Grotto-Grotto, 28th, to good business. Susie Kirwin in the dual title role gave a very fine performance, and accorded a hearty reception. The other members of the co. sang and acted fairly well.

## KANSAS.

**NEWTOWN.**  
Masonic Music Hall (C. A. Swenson, manager): Will filed Feb. 10, I. W. Baird's Minstrels being the attraction. There were very few new features in the entertainment. As for the rest, it is decidedly fair. Amusement-goers even "way out West" prefer quality to quantity.

## WICHITA.

Turner's Opera House (Frank and Ask, managers): The Boston U. T. C. co. filled the house at low prices Feb. 27. They seemed to please. Baird's Minstrels had a good house 25th and gave a good show. Chestnuts were not as plentiful as is usually the case with such co. Louise Lyford, booked for Feb. 28, has changed to 6th and 7th.

## FORT SCOTT.

Opera House (W. P. Patterson, manager): A Mountain Pink, with Laura E. Dainty in the leading role, supported by a good co., Feb. 21, 22, 23, to paying business. Miss Daisy, as Sincerity, was excellent. Audience well pleased. Hoop of Gold, 24th; T. W. Keene, 17th; Lizzie Evans (return), 21st.

## PARSONS.

Edward's Opera House (McKim and Baird, managers): A Mountain Pink, with Laura E. Dainty in the title role, Feb. 20, to paying business. Miss Daisy's Sincerity Weeks was fine.

## TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): Feb. 26, the Dalys in Vacation. This is a rather pretentious and very funny sketch of the "refined variety" order, and appeared to please. The support was excellent. Your correspondent will not attempt to improve on the Eastern criticisms of this great actress, but will simply say that she seemed to be all that our fancy painted her. William Edmund and Mrs. Thomas Barry in A Midnight Marriage. A good play—bad name—excellent cast—fair business.

## ABILENE.

Bonebrake's Opera House (R. M. White, manager): Frecks and Little Ferret, two plays which afford Louise Sylvester every opportunity to display her versatility as a subterfuge, drew light houses Feb. 23 and 24. A blinding snow-storm kept many away. Co. gave very good satisfaction.

## LEAVENWORTH.

Grand Opera House (Edward A. Church, manager): Ristoni, Feb. 23, to a fair house, the balcony being well patronized. Parquet and circle suffered in consequence of the heavy advance in prices. Manager Church deserves much credit for bettering his position here, but our amusement public did not think it was the "propaganda" for him to do the advance act from the ordinary to the extraordinary. Roland Reed—this popular comedian, who has made a great success in Cheek—held the house 26th. The audience was not overwhelmingly large. Mr. Reed sustained his reputation as a mirth-producer, and the play was found to possess many humorous elements and effective situations. The musical features were clever and enterprising. The support was good and the melody was received with great applause. Taken as a whole, this co. was equal to all demands.

## KENTUCKY.

**LOUISVILLE.**  
Macaulay's Theatre (John T. Macaulay, proprietor): The Lights of London had rather a light run of business week of 3d. The piece was well presented, although the co. is nothing like as strong and well balanced as in former seasons. The piece is one of the best of melodramas and has heretofore drawn immense business, but like all of its kind, it can only be seen once with pleasure or interest. The best work in the cast was done by James Neil as Harold Armitage and Helen Ottolengui as Mrs. Marks, both of whom gave very fine renditions of their respective parts. Nat Salisbury, 6th, 7th; Hanlon's Fantasma, 9th, 10th, 11th; Rhea, 12th, 13th, 14th.

Masonic Temple (W. H. Meffert, manager): Her Attraction was presented 23d and 24th to fair houses. The piece is the very best of its kind, and the dialogue, poor in plot, and tiresome in development. The performances were as dreary as a charity funeral and the weary audiences sought relief in guffing everything in sight. There is no money available to apply the would be to confess some merit to the play. With the exception of Henry Donnelly, the policeman, it is the rankest bundle of sticks that has ever been here. Charles H. Charters was unintentionally a very natural Police Inspector. He had been sampling Kentucky's most famous product. R. L. Downing in Talley-Ho, 5th, 6th, 7th.

The New Grand Theatre (J. P. Whallen, proprietor): The White Slave drew unusually fine houses during last week and created a very good impression. While the piece does not give an altogether correct picture of Southern life, it is well constructed, full of interesting dialogues and situations, and is performed by a careful, competent and well selected co. Mary Newman's impersonation of Lisa was an exceedingly clever and artistic piece of emotional acting, and gives evidence of talent far above the ordinary. The Planter's Wife, week of 2d. Dominick Murray in Escaped from Sing Sing, 9th.

Harris' Museum (James Revell, manager): C. B. Bishop in The Widow Bedottine attracted an excellent last week, and gave very general satisfaction. Gra's Opera co. in The Queen's Lace Handkerchief and Little Duke is announced for this week.

Item: Clara Downs, who appeared at Letty Lee, and Joseph Weiden, the Judge Harden, in The White Slave, closed their season 25th and were married. An effort was made to keep the event secret, but "murder will out."—Beatty and Snyder, open the Portland Opera House this week. The co. is a large one and made up principally of local talent. The price of admission will be ten and twenty cents. The junior member of the firm is well known to the profession and is no other than happy John Snyder. Here's hoping they will do well.

**LINGTON.**  
Opera House (R. B. Marsh, manager): John T. Raymond, was greeted with an excellent house, in For Congress, Feb. 26. In the character of General Josiah Limber, Mr. Raymond is perfectly at home, and an attraction from him was sufficient to bring down the house. Beatty and Snyder, as Mrs. Muffin, shared in the curtain calls of the star. Raymond's support is the best he ever presented in this city. Lillian Lewis, in Only a Farmer's Daughter, 27th, to fair house. Miss Lewis made an excellent impression here, but her support was very poor. Roadside, 28th, was given by an amateur co. for the benefit of the Lexington Guards. They were, of course, greeted by a large audience.

Item: A Key-note was billed for two nights, but missed connections.—W. M. Huxill, Jr. and George Mitchell, of Swartz Brothers' Minstrels, were enthusiastic spectators of For Congress.

## LOUISIANA.

**SHREVEPORT.**  
Tally's Opera House (Hyman and Leonard, managers): Notwithstanding bad weather, a very large and fashionable audience attended the performance of The Planter's Wife. Edna Carey, in the title role, was received with high favor by the audience.

## MAINE.

**PORTLAND.**  
People's Theatre (William Wylie, manager): The new policy pays. A fine show and a run of big houses. Encouraged by the success of the new policy, the new stars are good ones. Minnie Dixon, in serio-comic songs, Binney and Gibson, cloggers, the Stewarts and Polly Holmes have proved strong cards, while the Statues bring down the house.

Item: A Key-note was given at Allen's Corner, Feb. 25 and 26, and was a great success, owing to the herculean efforts of C. F. Cram, whose Snowball was a phenomenal creation. Since his retirement from the operatic stage, Mr. Cram has done his best in the musical line, and his appearance in a character part was a surprise to his many admirers, who have great faith in his future success.—The advance sale of seats for Margaret Mather's engagement, which began on Monday, was a success. F. B. Blum, formerly business manager of the Pavilion, is with the Markoe Ugly Tom co.—The Bennett and Moulton's Opera co. are to be here 16th and week, with an extensive repertoire.

## BANGOR.

Opera House (Frank A. O'Neil, manager): The Lucie Comedy co. furnished a week's engagement, Feb. 28, and having played to crowded houses every evening and Wednesday and Saturday matinees, they gave very good grounds for their return on Monday, Feb. 29, 29 persons attended; Tuesday, 1,251; Wednesday matinee, 299; evening, 1,061; Thursday, 1,073; Friday and Saturday, over 1,000 at each performance. Margaret Mather comes, 1st, in The Honeycomb; 2nd, Lady of Lyons, 2nd, in The Honeycomb; 3rd, in The Honeycomb; 4th, in The Honeycomb; 5th, in The Honeycomb; 6th, in The Honeycomb; 7th, in The Honeycomb; 8th, in The Honeycomb; 9th, in The Honeycomb; 10th, in The Honeycomb; 11th, in The Honeycomb; 12th, in The Honeycomb; 13th, in The Honeycomb; 14th, in The Honeycomb; 15th, in The Honeycomb; 16th, in The Honeycomb; 17th, in The Honeycomb; 18th, in The Honeycomb; 19th, in The Honeycomb; 20th, in The Honeycomb; 21st, in The Honeycomb; 22nd, in The Honeycomb; 23rd, in The Honeycomb; 24th, in The Honeycomb; 25th, in The Honeycomb; 26th, in The Honeycomb; 27th, in The Honeycomb; 28th, in The Honeycomb; 29th, in The Honeycomb; 30th, in The Honeycomb; 31st, in The Honeycomb; 32nd, in The Honeycomb; 33rd, in The Honeycomb; 34th, in The Honeycomb; 35th, in The Honeycomb; 36th, in The Honeycomb; 37th, in The Honeycomb; 38th, in The Honeycomb; 39th, in The Honeycomb; 40th, in The Honeycomb; 41st, in The Honeycomb; 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## The Usher.



Mend him who can! The ladies call him, sweet.  
—Love's Labor's Lost.

A member of Oliver Byron's company has been paying a visit to Mollie Williams, formerly the wife of William Manning, who lies in St. Mary's Hospital, San Francisco. This gentleman writes me as follows: "Miss Williams wished me to ask you to give her whereabouts to the public through your columns, as she has a brother and sister somewhere, from whom she would like to hear. She is suffering with dropsy and rheumatism. However, she is well cared for and, under the circumstances, comfortable and contented as might be expected." I may add that it is the Actors' Fund that is taking care of the invalid actress, money being forwarded weekly to pay her board in the St. Mary's Hospital. It should give the consciences of the California actors—if they have any—a twicked twinge to learn that, although they refused to give a benefit for the Fund the last time, nearly \$700 has within a comparatively short time been sent over to 'Frisco for the relief of professionals there.

I am invited to a "demonstration," which I presume in this case means an exhibition, or what is described as the "wonderful talking piano," which will take place this afternoon at the Belvedere House. Surely there is already too much useless talking done by natural means without bringing machines into play for the purpose. Yet, stay—a talking piano might have its legitimate uses. Would it not be a treasure to young men ambitious to marry, but who have not the means? In this talking instrument they would possess, at an infinitesimal cost, the principal attribute of married life.

I dropped in to renew acquaintance with Patience at the Casino the other evening, and I was surprised to note the fresh and interesting character of Sullivan's melodious and musicianly score after the lapse of years since it was done last at the old Bijou under McCaull's management. But the libretto appears to have lost its pith and point. Possibly this may be accounted for by the triteness of the theme; but I rather incline to the opinion that it is due to the ephemeral nature of Gilbert's wit. Besides, it is satirical wit, and satire is something our public doesn't like especially and but dimly understands. Fun of the crudest and broadest description is what it wants. The average playgoer of the period prefers buffoonery to badinage and infinitely prefers to derive his amusement from seeing a man hit with a bladder than from clever word-play. Horse-play and slang in comic opera are the order of the day. Ergo Gilbert's slender, clever shafts fall short of the mark. But fortunately for the operas of the series to which Patience belongs, the music is evergreen, and they are therefore destined to remain popular for a long time to come.

In The Major, which Mr. Harrigan is soon to revive at the Fourteenth Street Theatre, Gertie Granville—Mrs. Tony Hart—will make her reappearance. Miss Granville is a clever soubrette, and as she was formerly a favorite with Comique audiences her return will unquestionably be a source of pleasure.

Mr. Andrews, manager of the Michael Strogoff company, informed a representative of this paper recently that he had been offered time at the Third Avenue Theatre, but he would not book there because he did not desire to cheapen his attraction in New York. Notwithstanding this statement the management of that place announced Michael Strogoff for the 23d of the present month. Not being able to reconcile these divergencies, Mr. Andrews was appealed to, and he explains the matter as follows: "Some three weeks ago Leavitt made certain statements to me concerning the Third Avenue Theatre and asked for a week. I told him I had only one week open—that of March 23—and that it was my intention to arrange with towns on New York Central Railroad en route to Toronto, where we played Holy Week. He made a proposition and I another, not thinking he would entertain it. He didn't, and I wouldn't alter same. I opened negotiation with Albany and Troy, the only cities I could use to advantage. They could not be secured. In the meantime Leavitt had consented to my terms, and rather than play the smaller towns, which meant a very big loss, I wired him consenting to play at his theatre the week mentioned." I give space to this explanation merely on account of Mr. Andrews, who might be thought to have misrepresented

the facts by readers of THE MIRROR paragraph a week or two ago. His first statement was correct at the time it was made, if not at the time it was published.

The young maidens of the burlesque company at the Comedy Theatre, several of whom protested loudly at the start against the alarming brevity of the dresses assigned to them, have gotten bravely over their timidity in this respect. No doubt they did protest too much for sincerity's sake. Now, I am told, there is a rivalry among them as to who shall wear the least and show the most. The fame of Ixion in this matter has naturally spread about. Strangers are informed that more can be seen for the money at the Comedy than at any shop in town.

"If anybody calls say I have gone to the theatre," said a venerable guest to the clerk of an uptown hotel, the other night.

"Which theatre?" queried the lofty gentleman, with the large diamond stud, behind the counter.

"Why, the place where the girls wear clothes too tight to wad a gun, of course," rejoined the out-of-towner.

"Ah, the Comedy."

It is often said that the people of the stage are vain than those of other occupations and pursuits; that this is not a mere fable, but a serious fault, which gives to the members of the profession an unenviable distinction. Vanity lurks in the breast of every man to a greater or less degree; it only needs the proper influence to develop it to the fullest. Surely the outspoken vanity of the actor is preferable to the false humility and deprecatory manner assumed by some persons of other walks who deem this a simple manner of impressing their fellows with an idea of their own importance. I shall not attempt to deny the existence of the folly among players, but I maintain that it is less obnoxious to contemplate, and experience than the shallow methods others resort to for the purpose of covering up conceits of really greater magnitude.

## Harrigan and Hart's New Home.

Harrigan and Hart may not finally decide to manage the Fourteenth Street Theatre themselves. An arrangement by which Mr. Colville will have an interest is likely to be arrived at. Mr. Harrigan is now assured that McAllister's Legacy would not have been a success at the old Comique, and that its present rather long run is due principally to the sympathy of the public and the popularity of the comedians. Business at the New Park lately has been very bad, but since they opened at the Fourteenth Street house the receipts have increased greatly. The Major is now in rehearsal, and will be ready in two weeks. At the Comique its original production cost nearly \$4,000. The present production, with Mr. Colville's experience, will cost very little. The partners are surprised at the methodical way in which Manager Colville does things. It is a revelation to them. Tony Hart does not devote much time to business and Harrigan is busy with his plays. It is now probable that they will agree to remain under existing arrangements and avail themselves of Samuel Colville's business experience and ability. It would prove profitable to all and save considerable expense.

An illustration of this occurred the other night. A man walked up to the gatekeeper and attempted to pass in. The way being barred, he said: "Isn't this Harrigan and Hart's?" "Harrigan and Hart are playing here, sir." "But don't they manage the theatre?" "Mr. Colville manages it, I believe, sir," was the reply. The Comique had been run in a rather free-and-easy way. The free-list at the new home will be unmercifully cut down.

## His Little Hatchet.

To a MIRROR reporter yesterday W. J. Florence expressed his great satisfaction at the result of his present engagement at the Star Theatre.

"We are well pleased with the reception given Our Governor. We have played it over 250 nights altogether, and for the past few nights under the present title. The Mighty Dollar always catches on in New York, but as we have played it 600 nights in the city, 120 of which were at the Star Theatre, I did not like to offer it again. Speaking generally of the past season, I have found it a very fair one. In many places business was light and others very bad, but the average has been satisfactory. I never play after May 1, and I have but few dates yet to fill. Next season we will play four weeks at an uptown theatre. As yet I do not care to say which house. Shall I produce any new plays then? Well, perhaps."

## Clara Morris and Mr. Irving.

Several cablegrams have been received lately from Manager Abbey regarding an engagement of Clara Morris in London. He was anxious that she should appear there during the present season; but so many arrangements were necessary that she declines. It is now assured, however, that she will go over next season. Henry Irving desires to see her play before he returns to England. If he can do so he will attend one of the performances at Daly's Theatre; but as her season does not begin until April 20, this is unlikely. Mr. Irving probably bears in mind that when Oscar Wilde returned to Europe he said there were only

two things to admire in America—Niagara Falls and Clara Morris.

There is some difficulty in securing a name for Miss Morris' new play. One has been copyrighted, but she does not like it. In some cities, like Chicago, her season has proved very profitable, but many towns were losses. Miss Morris' health is very good.

## Lydia Thompson Not Coming.

On Saturday a cablegram was received by Manager Colville denying the report circulated here that Lydia Thompson would come to America under the management of Mr. Chizola. It is improbable that the burlesquer will revisit America professionally. The reasons are plain. If Miss Thompson came she would be expected to give as equally bright and clever performances as those of her palmy days. It would cost her fully fifty per cent. more to do this. When she first came here Harry Becket drew the highest salary in her company, but the expenses did not exceed \$1,300 a week. Willie Edouin's salary increased from \$60 to \$100 a week during his connection with the company.

Miss Thompson thinks, and is advised, that as good a company could not be gotten together for less than \$3,000 a week. Nearly all who came with her on her first visit attained more or less fame and much better positions in the profession. Taking everything into consideration, she thinks it advisable to abandon the idea, so long cherished, of again appearing in America. If, however, Mr. Colville advised her, she would come immediately. Her burlesque, Nemesis, is in his hands for sale.

## Rankin's Luck.

McKee Rankin's representative, E. D. Price, writes enthusiastically from San Francisco under date of Wednesday last: "We have 'caught the town,' and will play one of the best engagements ever known at the Bush Street if present indications don't deceive. Mr. and Mrs. Rankin have become great favorites, and Mordaunt, Hamilton, Harkins and Wallace have jumped into instant popularity. 'Standing-room only' is the rule this week."

"We booked to play Notice to Quit at the Mormon Theatre, Salt Lake, last week. The Deseret News (Church organ) tried to boycott Rankin for his identification with The Danites. It was denounced as having done 'as much as all the sermons by all the ministers to arouse and stimulate bitter anti-Mormon sentiment on two continents.' The anti-Mormon papers came to the defence and urged Rankin to play The Danites instead of Notice to Quit. It was a big 'ad,' and the house would have been packed, but the company got snowbound three days on the Union Pacific in Wyoming and had to cancel. We are booked for Salt Lake on the return in April. This little incident will serve to renew interest in The Danites all over the country, especially as the piece has been practically shelved for a couple of seasons." Mr. Price states that Rankin will bring out a couple of new plays and head one of the best combinations on the road next season.

## Going Back to England.

"Well, my berth for next season is settled," remarked Mr. J. H. Barnes, leading man of the Union Square company, to a MIRROR representative yesterday. "This morning I called my acceptance to Mrs. Bernard-Beere, of the Haymarket Theatre, to an offer she made a few days ago."

Mrs. Bernard-Beere, let it be explained, is soon to manage the London Haymarket, and there is every prospect that she will remain in permanent control of it, as the Bancrofts intend to retire from active management altogether.

"My engagement with Mrs. Bernard-Beere," continued Mr. Barnes, "will in all probability run for three years, although no definite time has been specified in the agreement. The salary named is handsome, and as Mrs. Bernard-Beere is supported by some of the best people in London the position of leading man in her theatre will undoubtedly prove a pleasant one."

"When do you leave this side?" "In May, at the expiration of my contract with Messrs. Shook and Palmer. After closing at the Union Square I am to play with the company in several of the principal cities."

"And when does your season with Mrs. Bernard-Beere begin?" "Next August. I shall play Boris Ipanoff in Fedora at first, and then appear as Pommander in Masks and Faces. Part of the season will be passed at the Haymarket and part of it on a provincial tour. After that concludes, I believe Mrs. Bernard-Beere intends to produce Sardou's Theodora in magnificent style."

"You had several other offers of engagements, had you not?"

"Yes, quite a number. Overtures were made by Lester Wallack, which came to naught, because he could not make up his mind; Miss Davenport tendered the part of Boris in Fedora; Robson and Crane wanted me for their revival of The Comedy of Errors, but of course couldn't afford my figure for a leading man, and finally Henry Abbey wished to secure me to play the leading heavy parts with Mary Anderson in this country next season. Cablegrams passed between us. He wanted me at a figure which I considered too small, and while matters were delayed by his hesitancy the Haymarket offer came along, and

I decidedly thought it best to accept at once, as the terms were flattering and the position desirable."

Mr. Barnes regrets that at the Union Square he has had no opportunity of showing his metal. He has had a continuous succession of bad parts since the season began, and while he invariably acquitted himself as well as his limited chances permitted, he naturally dislikes to leave behind him when he departs for England a negative impression. It is possible that he may appear in one of his legitimate characters before departing, in order to avoid this undesirable condition of things, securing a matinee theatre and giving a special matinee. The idea is a good one, and we hope that Mr. Barnes, who in England has won many notable successes, will carry it out in justice to himself and his reputation.

## A Suit Against Boucicault.

Manager Gray of Newark has begun suit against Dion Boucicault's manager for damages in not filling the date of Feb. 21. It will be answered on the plea that too many passes were issued. Speaking to a MIRROR reporter yesterday, Richard Parker, who represents Boucicault, said: "You can have no idea of the extent to which this deadhead business is carried. We have paid special attention to it, and are determined to expose every instance which crops up. In Newark we agreed to pass the press, but Mr. Gray issued twenty-three extra tickets. I handed in a bill at the box-office for these, and Mr. Gray said that five were for his own family and eighteen for friends. We did not think this fair and cancelled his date."

Lawyer Young, of Newark, has been retained by Boucicault. A special clause in the comedian's contracts bars the issue of complimentary tickets. This clause is crossed out in Manager Gray's document, but remains intact in Boucicault's copy. A lively time is anticipated when the affair comes before the courts.

## Mr. Cazauran's Plans.

"When I want to know what my future plans are," said Mr. A. R. Cazauran to a representative of THE MIRROR yesterday, "I consult the daily newspapers. They all seem to know just where I have engaged myself for next season, for what purpose and at what terms. One assures me that I have signed with Mr. Palmer to labor in the interests of the Madison Square; another gives me a nice comfortable berth at Wallack's for a few years to come, while a third reconciles me to my old enemy, Augustin Daly, and enlists me in his service. These are but three dispositions of me—there are still half a dozen more papers to hear from, and during the next few weeks I shall read them religiously, so that my mind may be relieved as to what I really intend to do with myself."

"From these somewhat cynical remarks it may be presumed that you haven't yet made any arrangement to take effect when the Union Square organization goes to pieces?" said the scribe.

"The presumption is well grounded," replied Mr. Cazauran. "I have entered into no contract and I do not propose to enter into one with anybody. I have been connected with the Union Square Theatre for twelve years. Ten of those years were with A. M. Palmer, and they represented a great deal of hard work on my part. The past two seasons have been rather easy ones. Except to translate Duprez and Son I have not in that time made a pen-scratch for the theatre or rehearsed a play. My duties have principally consisted in drawing salary. Nevertheless I have been busy in other directions. Recently my time has been occupied in filling orders for two new plays. I am getting on in years and I think I owe myself a period of idleness after so much industry. I shall pay the debt."

"Then you intend to retire from active work for a while?"

"Yes. I am going abroad for two years at least. A prolonged lounge about Paris and the North of Italy will suit me exactly."

"Have you any idea of establishing an agency in Paris for the sale of French plays to American managers?"

"I have thought of such a scheme, but I by no means have decided to carry it out. You are at liberty to deny all the unauthorized paragraphs that have pretended to set forth my future intentions and to say that it is purely a desire for recreation that takes me to the other side."

Mrs. Cazauran will accompany her husband, who expects to leave early in the coming Summer.

## Aronson Still Defending.

For two weeks past Rudolph Aronson has been attending the Superior Court, where Judge Lawrence is hearing the last effort of McCaull. All of the litigation in reference to the management of the New York Concert Company has been conducted in the name of R. L. Anderton, who holds five shares only, and the costs are likely to be about \$5,000. Of course he is the figure behind which Mr. McCaull is fighting. He has not as yet been examined, as he has done everything by affidavit from information he received. Injunctions, motions and appeals have prolonged the case, and the officials, stockholders and employees have all been examined. Hon. R. B. Roosevelt, Theodore Seligman, Edward Aron-

son, Lewis Edwards, Sullivan and others have been on the stand.

One feature of the case has been mentioned upon. It is the action of the Meyers. This man was employed by Aronson and entrusted with the affairs of the Concert Company and was a confidant. When he thought that he would prove victorious, he immediately turned to him and "crooked the pregnant business." His evidence is alleged to have been false, and an application was made for his arrest, which is pending until the present proceedings before the Supreme Court are settled. The hearing will close the tedious litigation.

## Mean Treatment.

A lady who was in Washington at the time the National Theatre was burned, last week, related to a MIRROR reporter some circumstances in connection with the Victor Dramatic company which may be of interest. Stephen Eyre lost her extensive wardrobe, valued at \$6,000; Agnes Elliott lost one dress which cost \$300; Charles Wheatleigh's loss to wardrobe was about \$500, and three valuable manuscripts were destroyed. Rowland Buckstone searched the ruins and only found a lock belonging to Mr. Wheatleigh and a wig, which, strange to say, was not damaged.

Telegrams were sent to Lester Wallack asking if he would do anything to assist the people to borrow wardrobe, but no word was received until several messages had been dispatched, and then the only reply received was—"Nothing." The manager of the company, Bernstein, had no money in hand, and salaries were in arrears. Business had been good, and when the play was produced at Wilkes Hall the company expected that public sympathy would keep it up; but they were disappointed.

Max Freeman left the company because of a breach of discipline by George Clarke. The latter desired to pass into a box through a private door during the performance. Freeman, who had charge of the stage, insisted that the door should be closed, but did not object to Clarke visiting the box. Clarke insisted that it should remain open, and as Bernstein sided with him, Mr. Freeman resigned.

## Professional Dolage.

—Harry Siddons will join the Three Wives company on Friday.

—Edward Morris will play the character of Flygty in Domestic Earthquakes.

—It is expected that Nate Salsbury will succeed in securing the Comedy Theatre.

—Three Wives is doing well on the road. The company is rehearsing other pieces.

—Gustave Kerker will conduct the English-Norman company at the Bijou this Summer.

—Edwin H. Low, of the American and National Exchange, returned from England last week.

—Murtha Porteous proposes to head a company of her own next season in English opera.

—"O'Donohue of Nowhere" is the name of Dizey's new song. It will be sung on the south presentation of Adonis.

—William Seymour is playing Freddy Sattercock, in The Gypsy, with the Boston Museum company on the road.

—The weeks of April 6 and 7 are open at Pope's Theatre, St. Louis. Only first-class attractions will be treated with.

—Miller and Obay will run a stock company at their Grand Opera House, Columbus, O., during the Summer. The company is being engaged.

—Mrs. Debaillat, wardrobe maker and fitter, late of the Bijou Opera House, offers her services to the profession. She can and fits for both sexes.

—A clever and well-known young English actress who arrived in New York recently on a visit will probably remain, having received several good offers.

—The National Theatre, Washington, is to be rebuilt immediately. All the contracts made for next season at the old theatre will be carried out at the new.

—Manager Foster informs a MIRROR reporter that although Miss "Ober" intends retiring at the end of this season and disbanding the company, it is probable that some one else may try and keep the Ideals together.

—Eugene McDowell, having satisfactorily arranged the terms, is negotiating for a Summer season in Canada with the Madison Square repertoire. The Private Secretary has not yet been done in that region in any shape.

—The German composers represented by Conreid sold to Manager Duff the rights to three operas—Trip to Africa, Gasparone and Indigo. As the first two have turned out so badly in English, while the German productions have been very successful, Conreid declines to part with any others to the manager of the Standard.

—John A. Hamlin and C. D. Hess, aided by few private capitalists, have secured the Exposition Building, Chicago, and will open a season of light opera immediately following the Mapleson season. Everything is to be "popular." In other words, low prices and refreshments within easy reach. For the Mapleson season the auditorium is being altered to seat 6,000.

—The cast of the Pirates of Penzance, which will be done at the Casino on Monday night, is: Richard, the Pirate King, Charles W. Dungan; Samuel, his lieutenant, J. A. Ferry; Frederick, George Appleby; Major-General, J. H. Ryley; Edward, Sergeant of Police, Digby Bell; Mabel, Mary Beebe; Kate, Kate Ethel; Edith, Rose Leighton; Isabel, Ethel Claine; Ruth, Laura Joyce.

—Sonnenenthal is expected to arrive on Sunday morning. He will open in Uriel Acosta on Monday at the Thalia. It has been arranged to give him a reception, and a boat will leave the city at ten o'clock to go down the bay to meet him. The Leidenkrantz, Symphonie and other societies will join the party, and a number of journalists and artists will be at the spot. Rehearsals have been held at the time.



## PROVINCIAL.

(CONTINUED FROM FIFTH PAGE.)

There is a kind to good houses. Salisbury and Nellie McHenry are as amusing as ever. The last received the week with Federa to audiences that nearly filled the theatre at night and crowded it at the matinee. The Princess of Miss Davenport seems improved. It was possible over last season. Harry Lee's Loris was very acceptable, though it will not compare with Mantell's. The Countess Olga of Blanche Weaver was excellent and pleasantly relieved the nerve-strain of following the weightier characters. May Blossom all this week. Joseph Murphy 9th.

Court Street Theatre (J. M. Hill, manager): Carrie Swain in The Little Joker, week of 3rd, met with poor success. Business very light the whole week. Devil's Auction 5th, 6th, 7th.

The Adelphi (Joseph Lang, manager): Business was light last week with Charles Gilda's Chic Coterie in Collars and Cuffs. The Bostonian and the Devil's Auction 5th, 6th, 7th. Last week's Mirror credits Buffalo with four theatres and eight rinks. What a slander on the rinks. There are just twenty by actual count, and lumber is being cut for more. Mr. and Mrs. Price were the guests of Mrs. Henry March at Sunday. I wonder if Fanny Davenport is pleased with Buffalo audiences. They began to put on rubbers five minutes before the curtain fell, and some were on their way home before Fanny had reached the theatre. The rinks are making her crowd the museum this week. Fred G. Mander, who is managing Carrie Swain, was rather disgusted with the business here. He says the next time he comes to Buffalo he will go through. He is ahead of Dan Sullivan. He looked very happy. Probably he had just heard of Nimmie Kent No. 2.

Corinthian Academy of Music (F. H. Lehn, manager): Fanny Davenport, supported by Henry Lee and an excellent cast, appeared in Federa, 4th and 5th, to large and enthusiastic audiences. Much interest was centered in the character of Loris, as interpreted by Mr. Lee, and the highly artistic work of the company. The one grave fault, rapid enunciation, was overlooked by his otherwise excellent acting. Miss Davenport was recalled after each act, and throughout was the recipient of the warmest applause. The week was filled out by The Devil's Auction to fine houses. The acrobatic act of the Three Herbets was well worth the price of admission. This week the only attraction will be The Calves of London.

Grand Opera House (F. H. Lehn, manager): The Ritz-Santley troupe drew large audiences 5th and 6th. Mattie Vickers, 4th and 5th.

Museum: The California Minstrels did an immense business all last week, and they deserved the patronage as they presented an entertainment far superior to many more pretentious organizations. The co. is a good one. Master Albert Dashieng's jig dancing was a fine feature, while the play of the Blind House of Mystery and the acrobatic clog were excellent. Markham and Daly gave an exhibition of clog-dancing that for neatness and ease have never been equaled in this city. McKirby and Devere, in their musical play, brought down the house. This week a regular variety programme will be presented by Sam Cole, Prof. Carlton, Joe Norton, Geiger and Mackie, Corn West, Jennie Cole, Charlie Osborne, and Tom Ryan, while the museum will contain three of the Grand relief exhibition.

Casino: Full houses last week to see the Evans and Wesley co. appear in an excellent bill. The show was a creditable one. The present week, Lang's Comedy Comique.

Pointers: Two sisters named Lorcmarie, connected with The Devil's Auction party, were nearly suffocated by gas on night of 5th. Blew out the light upon retiring. Several of our local lodges of Elks and the Syracuse case last, where they met Harry Sanderson and F. C. Moreland and instituted a new lodge in the City of Salt. George W. Gray, late of the Academy, is the business manager of the California Minstrels.

## SARATOGA.

Of all the winters that Saratoga has ever known, the present one has been the most prolific of social affairs. While tobogganing and snow-shoeing and the balls, parties and other festivities growing out of the introduction of those amusements have been the order of the day, the social life of Saratoga, dramatic events have, also, been many and brilliant. Of the two latest I have to speak here—one of them being a marked event, and up to the present, the exclusive reminder of Saratoga and its surroundings. Several of our local lodges of Elks and the Syracuse case last, where they met Harry Sanderson and F. C. Moreland and instituted a new lodge in the City of Salt. George W. Gray, late of the Academy, is the business manager of the California Minstrels.

The play seems to have had its inception in a desire to provide an entertainment in which the Saratoga Citizens' Corps—of which Mr. King is a member—could give a prominent part, and yet possess enough dramatic element, aside from the military panoply, to make it acceptable to the great majority, who, it may be stated, without fear of contradiction, do not care two-pence for a military drama. In this the writer succeeded admirably, and the reputation of the piece was demonstrated before the curtain rose for the last act. The time of the play is that of the Mexican War—'46 to '48—and opens in the elegant home of Colonel Delahed, in New York city, and changes to Mexico, where the action of the three acts takes place. The characters are: Colonel Delahed, of the United States Army; Captain Leon Valiente, of the Mexican Army; Antonio Dallas, an adventurer; O'Malley, a Cornish O'Toole; Colonel Delahed's Irish servant; Captain Spencer Dunn, United States Army; Lieutenant Ralph Herbert, United States Army; Sergeant Mahone, United States Army; Corporal Otto, United States Army; Barton, a courier; Lolo Delahed, the Colonel's daughter; and a friend of Lolo; Verdone Pachucha, a Mexican gypsy; Sybil, the South-severly Bonita, the Vivandiere Queen.

And so the whole cast were amateurs, but with the leading characters in the keeping of as much dramatic ability as is possessed by Captain R. C. McEwen, who had the part of Colonel Delahed; T. W. King, who played the hero, Valiente; and Miss Eileen, who played the daughter, it could not have been brought out more to the satisfaction of the authors and the public. The costumes were very fine, special scenery was painted for it, and Colonel Delahed gave a fine rehearsal his personal supervision. The music was furnished by the band of the first night, and the United States Military Band, of West Point, for the second. There is a Mexican guerilla song, with vivandieres and songs, in the second act, a duello and a Gypsy Queen; and in the third, a dance and song by a maid of the period, who has three lovers, two of them Irish, one a Dutch corporal; a scene in a Mexican hacienda, capture of Major Leon Valiente, the death of Antonio Dallas, and a final scene where there is a military parade, some remarkable maneuvers and an execution scene, which survives the catastrophe, and repays Valiente with the hand of Lolo, whose heart he has always possessed. There is nothing done or done about the piece, and it is immensely enjoyed. The authors were demanded at the footlights, and were enthusiastically applauded. It was first brought out on the evening of Feb. 12, and repeated 16th.

## HARLEM.

Mt. Morris Theatre (John W. Hamilton, manager): The Harlequin was given a Monday night, good house in their comic absurdity, Le Voyage en Suisse, which was presented in fine shape, with a good cast and fine stage accessories. The Harlequin Brothers in their characters of John and Bob, the more serious, were painfully ludicrous, and kept the audience in one continuous roar with their innocently silly postures, leaps, dives and evolutions. The supporting co. was good, barring the Frank McGuire of Mann, who made a mistake in ever assuming a more dignified role than that of a "super." He was deservedly gazed by the gods the moment he assumed the sentimental lines of the part. E. V. Sinclair as the adventurer, Dwindledown, deserved commendatory mention. Next week, The Romy Rye.

Harlem Flats: Max Strakoch, who has taken Victoria Morosini-Hubank in hand, announces that she will appear at the Mt. Morris Theatre on Sunday night.

E. V. Walters, the Harlequin's representative, is a hearty good fellow and a conscientious worker in the Harlequin case. He has made many friends in Harlem.

## ITHACA.

Wilgus Opera House (H. H. Wilgus, manager): The Standard Opera co. during their four nights' engagement gave good satisfaction. Crowded houses; prices very low. The New Orleans Minstrels played to a crowded house, 7th. The troupe was not large, but gave the best of satisfaction.

## COLEEN.

Opera House (P. J. Cahalan, manager): Bride and Frear's Bunch of Keys 5th and 6th, poor business. Tony Denier fared a great deal better 6th. Victoria Morosini, comes 6th; Muggs' Landing, 10th, 11th; R. McWade, 13th, 14th. Equine Paradox cancelled this week, as it is likely the horses will have a rest.

## CANANDAIGUA.

Kingsbury's Opera House (S. Kingsbury, manager): Mattie Vickers and her co. made their second appearance here to a fair but well pleased audience. Robson and Cane, 14th.

Items: The Vickers co. was booked for McKeechie's, but on Monday the house the agent would not play in the California Minstrels at McKeechie's 6th. Bunch of Keys (Bride and Frear), 9th.—Manager McKeechie has secured an orchestra for his house, commencing on Monday. The remainder of the week was taken up by the Standard Dramatic co., with Romeo

## BINGHAMTON.

Items: The Standard Dramatic co., with Romeo and Juliet, Pygmalion and Galatea, Ingotmar, Lady of Lyons and Our Boys.

## HORNELLVILLE.

Shattuck Opera House (Wagner and Reis, managers): Barney McAuley, who has been disgusted, not to say insulted, the largest house he ever drew in our town, Feb. 24. The first act of the Messenger was omitted, and it would have been policy for McAuley to have omitted the entire play, if he cannot please. Ada Gray, in East Lynne, drew the largest house of the season 27th. Joe Murphy, 5th.

## JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Charles A. Gardner, Feb. 25, to big business. Reduced prices—twenty-five, thirty-five and fifty cents. Helen Desmond, 4th, 6th and 6th, at ten, twenty and thirty cents. Bride and Frear's Bunch of Keys, 9th; Hildebrand's Cryptogram co., 13th and 14th.

## AUBURN.

Academy of Music (E. J. Matson, manager): N. C. Forrester, an old-time Auburn favorite, after an absence of fifteen years, began a week's engagement, Feb. 23, and played to crowded houses, hundreds being turned away nightly. Museum prices.

## UTICA.

Utica Opera House (Theodore L. Yates, manager): The Devil's Auction was presented in very fine style by an excellent co. to good business, Feb. 23 and 24. Tony Denier's Humpty-Dumpty co. gave one of the poorest performances of the season, 26th. Bride and Frear's Bunch of Keys co. gave three fine entertainments, 27th and 28th. Wellesley and Sterling Dramatic co., 2d, two weeks, at museum prices.

City Opera House: The Nickelson and Kennelly Dramatic co. played to big business last week, and have decided to remain another. Panic prices.

Items: Mattie Anderson, the bewitching little comedienne who has captured Uticans by storm in her role of Teddy, in the musical comedy, A Bunch of Keys, was only twenty years old last month. She has a finely modulated soprano voice, which she has cultivated in light comedy. She has little sense to draw on the stage, but she is a character, takes delight in it, and completely captivates her audiences. She is certainly the hit of the season in her line.

## AMSTERDAM.

Opera House (A. Z. Neff, manager): Bartholomew Equine Paradox, 2d, one week.

Potter Opera House (Potter Brothers, managers): Wellesley-Sterling co. closed here Feb. 28, to good house. The week was filled out by Fun in a Toy Shop, 3d, and continuing all week.

## SALAMANCA.

Opera House (Hudson Ansley, manager): The Helen Desmond Dramatic co. week of Feb. 23, playing Collapsing Bawa, Hazel Kirke, Leah, Esmeralda, Oliver Twist, to one medium business. Of the company little in price can be said. Bunch of Keys, 7th, and continuing all week.

## LOCKPORT.

Hodge Opera House (J. H. Staats, manager): The Bandmann-Beaudet com. finished a week of tragedy Feb. 28, to good business. The week was filled out by the Standard Opera co., 2d, for two weeks, opening 16th. Nell Burgess, for one night, 17th.

Items: A. R. Brooks, who played with the Bandmann co. during its stay here, has made an engagement to travel with them a short time.

## OHIO.

## DAYTON.

The Grand (Larry H. Reist, manager): McKnight's Naïd Queen closed a most successful ten nights' engagement, 24th. On the first night there was only a fair attendance, but on the second night the "stucco room only" card was displayed shortly after the opening, and the agreeable sign (agreeable to the managers) was conspicuous during the rest of the engagement. Nearly seven hundred people were present on the first night, and all were unanimous in proclaiming it the grandest production ever given in this city. The Naïd Queen's latest success, Fantasma, was produced 26th, 27th, 28th, and 29th, to good business. The pantomime is really wonderful, and the many tricks of mechanism would astonish the oldest theatre-goer. The co. is large and gave the best of satisfaction, with dancing, music, and a variety of other attractions. The Naïd Queen's latest success, Fantasma, was produced 26th, 27th, 28th, and 29th, to good business. The pantomime is really wonderful, and the many tricks of mechanism would astonish the oldest theatre-goer. The co. is large and gave the best of satisfaction, with dancing, music, and a variety of other attractions.

## ZANESVILLE.

Schultz and Co.'s Opera House (John H. Hoge, manager): From a one-night stand, and not a very good one at that—Zanesville has suddenly jumped into a full-grown week stand, and with two companies at once. Graus' comic Opera co., originally billed for three nights, remained on the stage for five nights, and the result was a success. The company was composed of: Lolo Handkerchief, Little Duke, Olivette, Mascotte and Pinafore. The co. compares well with any general comic troupe that has visited us lately and gave general satisfaction. Max Figue, the best of the best of the co., and as Lorenzo, Primrose, the Prime Minister, etc., was very good. Messrs. Clayton and Waldo are also actors of more than average ability. The latter played the part of the Prime Minister, and the former played the part of the Prime Minister. The company was composed of: Lolo Handkerchief, Little Duke, Olivette, Mascotte and Pinafore. The co. compares well with any general comic troupe that has visited us lately and gave general satisfaction.

## TOLEDO.

Wheeler's Opera House (G. W. Bills, manager): A co. styled the New York Criterion Comedy co. held the boards last week. There may be a few worse co. than this on the road, but, thanks to kind Providence, they have not yet reached Toledo. The company was composed of: Lolo Handkerchief, Little Duke, Olivette, Mascotte and Pinafore. The co. compares well with any general comic troupe that has visited us lately and gave general satisfaction.

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has improved, however, and his careful reading indicates a studious application to his art. He will pull him out of his habit of running a play by a hand-somer woman would have been excellent. An unfortunate infection of her voice, easily remedied, marred her otherwise acceptable performance. Next week McKee, Richard, 27th. He makes the most of a conception evidently as original with McKee as it is false to history and entirely new to Shakespeare. But he that it may, it has certainly the merit of consistency, and it is a very one important object. It interests and pleases his audience. The jeering, scoffing, self-reviling, devilish Glosier, glorying in deception of deception's sake, though it stands alone without even a respectable stage tradition to justify it, is yet portrayed in so masterly a manner that his death at the point of Richmond's sword is rapturously cheered. Both supporting co. were good. J. Johnson's Montague is excellent; can't say as much for his lady. In the Keene co. it was Hogan and Ahrendt. Galley Slave, 5th; Private Secretary, 9th.

## SANDUSKY.

Biemiller's Opera House (William J. Stoffel, manager): A good-sized audience laughed heartily over the fun in The Private Secretary, Feb. 25. Grover junior was immense. Grover senior as old Catermole was very amusing. Editha, as Mrs. Ashford, was charming; and May Robinson's Mrs. Ashford was studied and clever piece of work. The next time Nels Salubry and his co. put in an appearance here I think it would be well if the manager provided each purchaser of a ticket with a preventive for convulsions. Three of a Kind was given to a large audience 27th. People fairly laughed the tears out until where Nellie McHenry drops off her gossamer and stands before the audience in her bathing suit, about as near



5th. Standing-room was sold before the curtain went up.

## SHEBOYGAN.

Sheboygan Opera House (J. M. Kohler, manager): The Power of Money sold to large audience. Play and song gave general satisfaction. Grace Hawthorne, March 8.

## OSHKOSH.

Grand Opera House (L. R. Marsh, manager): The Power of Money played to good business, Feb. 23. The prices were made "popular," which means fifty, thirty-five and twenty-five cents, and attracted to the one of the best audiences of the season. Neil Burgess, in Vim, drew another large house. Same prices. Mr. Morris stated that he had not had a losing week since the winter, either with the Power of Money or his World Co. The manager of Neil Burgess says business has been villainous all along; that he lost \$400 on his week's engagement at Chicago.

## WYOMING.

## CHEYENNE.

Cheyenne Opera House (C. Rhodes, manager): Kate Castleton and co. in At Sea, Feb. 19, to a \$500 house and well pleased audience. The Dalys played a return engagement to a big house, 21st, and pleased the audience even better than on their first engagement. Madison's Opera Co. in Lucia di Lammermoor, Mlle. Nevada as Lucia, to a fine and delighted audience and \$3,300 house. Will play again here on their return from the coast, when Patti will sing.

## CANADA.

## HAMILTON.

Grand Opera House (J. M. Lathrop, manager): Following the very successful engagement of D. E. Bandmann last week, the management continued the season of low prices, offering an attraction Harry Belmer's co. in a round of sensational dramas. The engagement was not a success, which goes to prove the interest in the legitimate drama is again returning. The Amateur Christy Minstrels from Toronto drew a large and fashionable audience and gave a performance that would do credit to the professional stage, Feb. 28.

## MONTREAL.

Academy of Music (Henry Thomas, manager): Notwithstanding the Lenten season, with its sack cloth and ashes, The Pavements of Paris drew large houses week of Feb. 23. The plot of the piece is weak in the extreme, but the opera was Madame Favart as De-Flachon caused much admiration, while Felix Morris as Bouquet, the impetuous little Frenchman, fairly surpassed himself. There is not a weak spot in the scenery, the best ever seen here in some time. Queen's Hall: The Sherwood-Winch concert 27th and 28th, in which Wulf Fries, Herr Damerath, Mrs. Page-Thrower, and Sherwood the pianist, took part, were well attended. The audience were lavish in their praise.

Montreal Museum: The Shaughraul was produced here the second week of the Lyttel engagement, with W. H. Lyttel in the title role. Standing-room only is the rule. Royal Theatre Museum: Miacio's Humpty Dumpty week of 23d.

Another accident. A piece of scenery fell on Billy Lyttel on Tuesday afternoon, seriously injuring him. He was laid up for two or three days. Second accident within a week.

## QUEBEC.

Opera House J. B. Sparrow, manager: The St. Quentin Opera Co. opened their return engagement Feb. 25, to a packed house. The opera was Madame Favart, which was presented for the first time in Canada. The opera ran very smoothly from beginning to end.

## DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

## DRAMATIC COMPANIES.

ADA GRAY: Newcastle, Pa.; 5; Butler, 6; Titusville, 7; Buffalo, 9; week; Cincinnati, 16; week.

A MOUNTAIN PINK CO. (Bella Moore): Jamestown, N. Y., March 6; Titusville, Pa., 10; Franklin, 11; Hill City, 12; Warren, 13; Jamestown, N. Y., 16; Erie, Pa., 17.

A MOUNTAIN PINK CO. (Laura Dainty): Lawrence, Kas., 5; St. Joe, Mo., 7; Topeka, Kas., 9; Atchison, 10; Lincoln, 11; Council Bluffs, Ia., 12; Des Moines, 13; 14; Marshalltown, 15; Oskaloosa, 17; Ottumwa, 18; Albia, 19; Charleston, 20; Indianapolis, 21; Creston, 23; Red Oak, 24; Plattsmouth, Neb., 25; Fremont, 26; Omaha, 27, 28.

ARMER: Bloomington, Ill.; Jacksonville, 6; Springfield, 7; St. Louis, 9; week; Pittsburg, 16; week; Philadelphia, 23; week; Washington, 30; week.

AGNES WALLACE AND SAM B. VILLA: Lawrence, Mass., 2; week; Lowell, 9; week.

ATKINSON'S BAD BOY CO. No. 1: Greenville, O., 7; Richmond, Ind., 9; Connersville, 10; Cambridge, 11; Franklin, 12; Greencastle, 13; Terre Haute, 14; Danville, 15; 16; Indianapolis, 17; Springfield, 18; Jacksonville, 19; Denver, April 12, week.

ATKINSON'S BAD BOY CO. No. 2: Denison, Tex., 5; Sherman, 7; Dallas, 9; Cleburne, 11; Weatherford, 13; Fort Worth, 14; Waxahatchie, 16; Corsicana, 17; Waco, 18, 19; Austin, 20, 21.

ATKINSON'S JOLLITIES: Fall River, Mass., 2; week; Biddeford, Me., 9; week.

ARNE WALKER CO.: Hartford, Ct., March 9, two weeks; Brooklyn, 21; week.

BAKER AND FARRON: St. Louis, March 2; week; Keokuk, Ia., 12; Sedalia, Mo., 13; St. Joe, 20, 21.

BARTLEY CAMPBELL'S WHITE SLAVE CO.: Terre Haute, Ind., 5; Columbus, 6, 7; Bradford, 9; Honesdale, N. Y., 10; Herkimer, 11; Amsterdam, 12; Hartford, Ct., 13, 14; Providence, 16; week; Jersey City, 23; week.

BARTLEY CAMPBELL'S GALLEY SLAVE CO.: Boston, 2; week; N. Y. City, 9; week.

BARTLEY CAMPBELL'S SYRIACA CO.: Cleveland, 2; week; Rochester, 9, 10, 11; Syracuse, 12, 13, 14; Newark, 16, 17, 18; Paterson, N. J., 19, 20, 21; New Haven, 23; Fall River, Mass., 24, 25; Manchester, N. H., April 1 to 4; Haverhill, Mass., 5, 6, 7.

BARNES MCMAURY: Cleveland, O., 9; week; Washington, 16; week; Altoona, Pa., 23.

BERGER AND ENO'S GALLEY SLAVE CO.: Lancaster, 2; week; Zanesville, 7; Newark, 7; Massillon, 9; Canton, 10; Warren, 11; Youngstown, 12; Newcastle, 13; Sharon, 14.

BUNCH OF KEYS (Frank Sanger, manager): Baltimore, 2; week; Washington, 9; week.

BUNCH OF KEYS (Dudley McAdow, manager): Ft. Worth, 4, 5; Waco, 6; Austin, 7; San Antonio, 9; Houston, 10, 11; Galveston, 12, 13, 14; New Orleans, 16; week.

BUNCH OF KEYS (Bride and Frazar): Salamanca, N. Y., 7; Jamestown, 9; week.

BANDMANN-BEAUDOT CO.: New Haven, Ct., March 3; Troy, 9, two weeks; Lancaster, Pa., 23; week; Buffalo, 24; week; Peterboro, N. H., 25; week.

BOSTON MUSEUM CO.: Baltimore, March 2; week; Philadelphia, 9; week.

CHARLOTTE THOMPSON: Marion, O., 6; Richmond, Ind., 7; Indianapolis, 9; week.

CALLED BACK CO. (R. B. Mantell): Nashville, Tenn., 5, 6, 7; Augusta, Ga., 10; Salem, 6; 9; A. GARDNER'S KARL CO.: Warren, O., 5; Salem, 6; 9; Webster, 7.

CARRIE SWAIN: Philadelphia, 2; week; Jersey City, 9, 10, 11; Harlem, 16; week; Brooklyn, E. D., 23; week.

CHARLES FOSTER: Cleveland, 9; week.

CLARE SCOTT: New London, Ct., 2; week.

CRIMES OF LONDON CO.: Brooklyn, E. D., 23; week.

C. B. BISHOP: Denver, March 2; week.

DION BOUCAULT: Jersey City, March 2; week; Philadelphia, 9; week; N. Y. City, 16; week; Brooklyn, E. D., 23; week; March 30; week; April 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31; week.

DICKSON'S SKETCH CLUB: Pensacola, Fla., 5; Mobile, 6, 7; Meridian, Miss., 9; Birmingham, Ala., 10; Chattanooga, Tenn., 12; Knoxville, 13, 14.

DOWNING'S TALLY-HO CO.: Louisville, 5, 6, 7; Cincinnati, 9; week; Washington, 16; week.

FRANK MAYO: Charlotte, N. C., 5; Danville, Va., 6; Petersburg, 7; Richmond, 9, 10, 11; Wilmington, Del., 13.

FRANK GIRARD'S CO.: Minneapolis, 5, 6, 7; Indianapolis, 10, 11, 12, 13.

GUS WILLIAMS (J. H. Robb, manager): Detroit, 9; week; Port Huron, 16; Flint, 17; E. Saginaw, 18; Bay City, 19; Grand Rapids, 20; Muskegon, 21; Chicago, 23; week.

GOLDEN DRAMATIC CO.: Brunswick, Ga., 5, 6, 7; Savannah, 9, 10; Hawkinsville, 11, 12; Macon, 13, 14; Grace Hawthorne: Sheboygan, Wis., 7; Cincinnati, 9; week.

GEORGE C. MILN: Springfield, O., 6; Findlay, 7; Mansfield, 9; Akron, 10, 11; Massillon, 12, Canton, 13; Brooklyn, 30; week.

HARRIGAN AND HART'S TRAVELLING CO.: Brooklyn, E. D., 9; week.

HILL'S PEOPLE'S THEATRE CO.: Rome, N. Y., Feb. 23, three weeks.

HILL'S PEOPLE'S THEATRE CO. No. 2: Oswego, N. Y., Feb. 21, two weeks; Carbondale, March 9; week.

HAMMONS: Harlem, March 2; week; Philadelphia, 9; week; Brooklyn, E. D., 16; week; Troy, 23, 24, 25; Albany, 26, 27, 28; Springfield, Mass., 30; Holyoke, April 1; Meriden, Ct., 2; New Haven, 3, 4.

HENRY CHANARAT: Akron, O., 5; Ashland, 6; Mansfield, 7; Tiffin, 9; Cincinnati, 10; Dayton, 11; Springfield, 12; Greenville, 17; Chillicothe, 20; Delaware, 21; Marion, 23; Mt. Vernon, 24; Canton, 25; Cleveland, 26, 27, 28.

HARLE KINGS CO.: Chicago, March 2; week; N. Y. City, 9; week; Philadelphia, Pa., 16; week.

HARRISON-GOURLEY CO.: Brooklyn, E. D., March 2; week; Philadelphia, 9; week.

HENRY LIVING: Brooklyn, March 2; week; N. Y. City, March 9, four weeks.

HAMMONS' FANTASMA CO.: Cincinnati, March 2; week; Louisville, 9, 10, 11; Indianapolis, 12, 13, 14; St. Louis, 16; week; Detroit, 23, week.

HOOP OF GOLD CO.: Topeka, Kas., 3, 4, 5; Sedalia, Mo., 6, 7; Fort Scott, Kas., 9; Emporia, 10; Wichita, 11, 12; Kansas City, 13, 14.

HENRY'S HEARTS OF OAK: Chicago, 23; week; Indianapolis, March 2; week; Columbus, 9; week.

HERGE'S BAD BOY CO.: Baltimore, March 2; week; Washington, 9; Richmond, 16; week.

HER ATONEMENT CO.: Chicago, March 2; week; St. Joe, Mo., 27, 28.

HEWITT'S MUSSETTS: Amsterdam, N. Y., 2; week.

HENRY BELMER: Hamilton, Can., March 5, 6, 7.

HELEN DESMOND: Jamestown, 2; week.

IDEAL DRAMATIC CO.: New Britain, Ct., 2; week.

IN THE RANKS CO.: Toronto, 2; week; Montreal, 9; week; Buffalo, 16; week.

JANUSCHKE: Charleston, S. C., 5, 6; Petersburg, Va., 9; Norfolk, 10, 11; Lynchburg, 12; Richmond, 13, 14; Philadelphia, 16; week; Brooklyn, 23, week.

JOSEPH MURPHY: Hornellsville, N. Y., 5; Bradford, Pa., 6, 7; Buffalo, 9; week; N. Y. City, 16; week; Wilkesbarre, Pa., 23.

JOHN A. STEVENS: St. Louis, 9; week; Denver, 16; week.

JANISH: Boston, March 2; week; Providence, 9, 10, 11.

JOHN T. RAYMOND: Flint, Mich., 5; Adrian, 6; Kalamazoo, 7; Grand Rapids, 9; Kalamazoo, 10, South Bend, Ind., 11; Rockford, Ill., 12; Dubuque, Ia., 13; Burlington, 14; Hannibal, Mo., 15; St. Joe, 17.

JENNIE CALFE: Huntington, W. Va., 6, 7; Washington, 9; week; Baltimore, 16; week.

J. K. KAWER: Philadelphia, 2; week; Cleveland, 9; week; Janesville, Wis., 16; week.

J. Z. LITTLE'S WORLD CO.: Battle Creek, Mich., 5; Jackson, 6, 7.

JOHN MURRAY: Lowell, Mass., 2; week.

JACQUES KRUGER (Dreams): Easton, Pa., 5; Wilkesbarre, 6; Altoona, 11.

KNIGHTS (Mr. and Mrs. George S.): Boston, March 2; week; N. Y. City, 23, two weeks.

KATE CLAXTON: New Orleans, Feb. 23, three weeks.

KATIE PUTNAM: Salem, Ore., 6, 7.

KINDERGARTEN CO.: Brooklyn, E. D., 2; week; Philadelphia, 9; week.

KIRBY'S SIEBA CO.: Troy, N. Y., 5, 6, 7; Boston, 9, two weeks.

LAWRENCE BARRETT: Boston, Feb. 23, four weeks.

LIGHTS OF LONDON (Eastern): Steubenville, O., 5; Wheeling, W. Va., 6, 7; Johnstown, 8, 9; Columbus, 10; Lock Haven, 11; Williamsport, 12, 13; Scranton, 16, 17; Pittston, 18, 19; Wilkesbarre, 20, 21; Mauch Chunk, 23; Allentown, 24; Easton, 25, 26.

LIGHTS OF LONDON (Western): Louisville, 2; week; Springfield, O., 9, 10; Columbus, 11 to 14; Sandusky, 16, 17, 18; Akron, 19; Youngstown, 20, 21; Pittsburg, 23, 24; week.

LIZZIE EVANS: New Orleans, 2; week; Austin, Tex., 11, 12; Waco, 13; Ft. Scott, Kas., 21.

LOUIS ALDRICH (My Partner): N. Y. City, Feb. 23, two weeks.

LYNNWOOD CO.: Richmond, 5, 6, 7.

LOTTA: Kansas City, 2; week; St. Joe, 13, 14; Chicago, 16; week.

LAPOULDES: Baltimore, 2; week; Boston, 9; week.

LILLIE HINTON CO.: Trenton, N. J., 6, 7; Lancaster, Pa., 9; York, 12.

LYTTLE'S CO.: Montreal, Feb. 23, four weeks.

M. B. CURTIS: N. Y. City, Feb. 23, three weeks; Washington, March 9, week.

SILVER KING CO. Savannah, 5, 7; Charleston, S. C., 9, 10, 11; Augusta, 12, 13; Columbia, S. C., 13; Wilmington, N. C., 14; Norfolk, Va., 16, 17, 18; Richmond, 19, 20, 21.

STRAIGHTS CO.: Cincinnati, 2; week.

SALOME'S TROUADOURS: Louisville, 5, 6, 7; Cincinnati, 9; week; Cleveland, 16; week; N. Y. City, 23; week; Boston, 30; week.

SHADOWS OF A GREAT CITY CO.: Providence, March 2; week; N. Y. City, 9, two weeks; Toronto, 23; week.

STAFFORD-FOSTER CO. (Willis Ross, manager): Delaware, O., 5; Ironton, 7; Bellefontaine, 9; Kenton, 10; Tiffin, 11; Fostoria, 12.

STORM-BEATEN CO. (Central): New Orleans, Feb. 9, four weeks.

THREE WIVES CO.: Terre Haute, Ind., 6, 7; St. Louis, 9; week; Chicago, 16; week; Cincinnati, 23; week; N. Y. City, 30; week.

T. W. KERRIE: Cincinnati, March 2; week; St. Louis, 9; week; Chicago, 16; week; Ft. Scott, Kas., 17; St. Joe, Mo., 18.

THOMAS'S BLACK FLAG CO.: Wilkesbarre, Pa., 5; Pittston, 6; Portville, 7; Washington, 9; week; Boston, 16; week; Providence, 23; week.

TWO JOINS CO.: Cincinnati, March 2; week; Pittsburg, 9; week; McKeesport, Pa., 16; Altoona, 17; Conneville, Pa., 18; Harrisburg, 19, 20; Hagerstown, Md., 21; Baltimore, 23; week; Washington, 30; week.

TAYLOR'S OCTOBER CO.: Wheeling, W. Va., March 2; week.

UNION SQUARE CO.: New Orleans, Feb. 9, six weeks.

WALLACE'S VICTORY CO.: Duane, N. Y., 12; Indianapolis, 5, 6, 7; Cincinnati, 9; week; Chicago, 11; week; Denver, Col., 9; week.

W. E. SHERIDAN: Salt Lake, March 2; week; Denver, Col., 9; week.

WILLIAMS' NEW BANDIT KING CO.: Philadelphia, 2; week; Baltimore, 9; week; Brooklyn, 16; week; N. Y. City, 23; week.

WAGES OF SIN CO.: Chicago, Feb. 23, two weeks; Minneapolis, March 9; week; St. Paul, 16; week.

WALLACE-STEARLING CO.: Auburn, N. Y., 2, two weeks; Lockport, 16, two weeks.

W. J. SCANLAN: Washington, March 2; week; Hagerstown, Md., 9; Cumberland, 10; Parkersburg, W. Va., 11; Chillicothe, O., 12; Portsmouth, 13; Ironton, 14; Lancaster, 16; Newark, 17; Zanesville, 18; Alliance, 20; Norwalk, 21.

WILLIAMS COMEDY CO.: Lynn, Mass., 2; week.

WALTER BENTLEY: Allentown, Pa., 10; Philadelphia, 16; week.

WAITE'S DRAMATIC CO.: Coldwater, Mich., Feb. 23, two weeks.

ZANITA (Tomkins and Hill's): Chicago, Feb. 2, five weeks; Milwaukee, 16; week.

ZOTO: Brockton, Mass., March 2; week; Lawrence, 9; week; Lynn, 16; week.

OPERA AND CONCERT COMPANIES.

AMY GORDON OPERA CO.: Milwaukee, Wis., March 2; week.

ALICE FORTY: Fort Wayne, Ind., 7; Detroit, 9; week.

BOSTON IDEAL OPERA CO.: Philadelphia, 2; week; N. Y. City, 9, two weeks.

BENNETT-MOULTON OPERA CO.: Philadelphia, 2; week; Bangor, Me., 9; week; Portland, 16; week; Newburyport, 16; week.

CARLETON'S ENGLISH OPERA CO.: N. Y. City, 2; week; Brooklyn, 9; week.

CORINNE MERKELMAKERS: Buffalo, 2; week; Trenton, 9; week.

DAMROSCH OPERA CO.: Chicago, Feb. 23, two weeks; Cincinnati, 16; week.

DUFF'S OPERA CO.: N. Y. City, Dec. 22— indefinite season.

EMMA ABBOTT OPERA CO.: Little Rock, 5, 6, 7; Memphis, 9; week; Nashville, 16, 17, 18; Evansville, Ind., 19; Indianapolis, 23, 24, 25; Dayton, O., 26, 27, 28.

FARRAR BURLESQUE CO.: Hartford, Ct., March 2; week.

FAY TEMPLETON: Streator, Ill., 5; Springfield, 6; Decatur, 7; Louisville, 9; week; Cincinnati, 16; two weeks.

FRANK OPERA CO.: Dubuque, Ia., 6; Davenport, 9, 10; La Salle, Ill., 11; Aurora, 12; Streator, 13; Bloomington, 14; Detroit, 18 to 21; Toledo, 23, 24; Akron, 25; Youngstown, 26; Wheeling, W. Va., 27; Pittsburg, 30.

FRUENDORF-HOLT CONCERT CO.: Oswego, Kas., 5; Cherryvale, 6; Thayer, 7; Chanute, 9; Parsons, 10; Osage, 11; Walnut, 12.

GRAU OPERA CO.: Louisville, March 2; week.

HOLLYWOOD OPERA CO.: Toledo, 2; week; Indianapolis, 9; week; Chicago, 16, two weeks.

HULSMAN-MOROSINI CONCERT CO.: Cohoes, N. Y., 6; Harlem, 8.

HARRIS OPERA CO.: Richmond, Va., 2; week.

JENNIE WINSTON: Portland, Ore.—indefinite season.

LUCIE FAMILY: Portsmouth, N. H., 11, 12; Salem, Mass., 13, 14; Hartford, Ct., 16; week; New Haven, 23, 24.

MARLESON OPERA CO.: San Francisco, March 2, two weeks.

MC CAUL'S BAT CO.: Philadelphia, 2; week.

MC CAUL'S PATIENCE CO.: Norfolk, 5, 6, 7.

MC CAUL'S FAULTA CO.: Pittsburg, March 2; week; Norfolk, Va., 9, 10, 11; Richmond, 12, 13, 14; Brooklyn, 16; week; Albany, 23, 24; Syracuse, 25, 26; Buffalo, 28, 29.

MC OPERA CO.: Bridgeport, March 2; week; Brockton, 9; week; Lowell, 16; week.

N. Y. IDEAL OPERA CO.: New Orleans, March 2, two weeks.

## Glimpses of a Late Actor.

A favorite correspondent has thought it not inopportune to send us a few points in regard to a late actor: "My acquaintance with John Parselle was brief, but not without interest. I was sent by Mr. Palmer, of the Union Square, to read to him a drama I had written, and found him in his rooms in Ninth street, near Broadway. Placing himself at a small table, I was assigned to the other side, Mrs. Parselle in her easy-chair not far off, engaged in sewing.

"As I read on, Mr. Parselle gave close attention, dropping now and then a pithy suggestion or indulging in a significant smile, the lady listener at the same time enunciating a very hearty laugh, being especially entertained by an eccentric country doctor in the play.

"Mr P. thought the play required expansion, and when, after a few intermediate visits, I came again to confer with the stage manager, I was halted at the front door by its attendant with a doubt whether Mr. Parselle could see me, which was solved by the appearance of the actor at the head of the stairs inviting me up.

"When I joined him he advanced to the open door of his familiar sitting-room and pointed to a coffin on trestles near the wall. I knew all, of course; it was the dead body of Mrs. Parselle, with whom I had parted a day or two before in good health and cheerful spirits.

"It may be doubted whether any scene set upon the stage of the Union Square could have been more effective.

"Although outwardly firm, I have no doubt this was the blow which staggered John Parselle and sent him to the grave the other day. He was a solid character and a fine and true representative of the graces and excellencies of the old school. He was a scholar, a man of taste and sound judgment. He connected the imagination, in all his bearings, with the line of actors running through from Henry Placide, the elder Mathews, Old Dowton, to the times of Coleman and Garrick.

"The robust sense, the mature culture of men like John Parselle are needed on the American stage, and his example may well furnish a study to the aspiring actors of the day."

George C. Miln will extend his season to thirty-eight weeks this year, the tour having proved more successful than was anticipated. His route has carried him from the Atlantic to the Pacific and over territory where the legitimate has to a great extent been overdone by older actors; yet in these places his success is said to have been remarkable. He opens an engagement at the Brooklyn Grand Opera House April 6. Special preparations are being made for the mounting of the pieces in his repertoire. Adele Payn, who has been his leading lady for the past two seasons, is reported to have won praise from the press for



## TELEGRAPHIC NEWS.

A Riotous Audience.  
[SPECIAL TO THE MIRROR.]

CLEVELAND, March 4.—There is a pleasant remembrance of Siberia, and from a good opening at the Euclid Monday night we predict a good week's business. The advance sale was large.

Charles A. Gardner, in Karl, drew a large audience at the Academy, and kept them in a remarkably good humor.

Pauline Markham, in Our Boys, filled the People's.

Kate Davenport gave a seance at the Academy Sunday night, and the house was crowded. Fraud and humbug were so pronounced that the audience took to howling and hissing and mob law was soon in force. Police came in, and in order to quell the disturbance arrested all on the stage. At the police station they were discharged after proving that the slippery wording of the handbills did not bind them. The party left town at 12 P. M. without revealing their destination.

## Janish's Hub Success.

BOSTON, March 4.—Edwin Booth began his return engagement Monday night in The Iron Chest, to a large and enthusiastic house, receiving numerous calls; and the company was received in a most cordial manner after its return from New York and the road.

Janish made her first appearance in Boston, playing Camille at the Park to a large house, that was chary of applause at first, but grew enthusiastic finally, and called her at every curtain. Her fourth and fifth acts are very strong and realistic.

Lawrence Barrett began his second week at the Boston Theatre, repeating his great success of Lanciotto in Francesca da Rimini, to the usual appreciative audience.

Funny Apajune had a good house at the beginning of its second week at the Bijou, and Francis Wilson is making a great hit.

The Knights appeared to a large house at the Globe in Over the Garden Wall. Pavements of Paris had a fair house at the Howard.

Manager John B. Schoeffel's beaming countenance was seen in his box at the Park at Janish's opening.

## Business More Promising.

BUFFALO, March 4.—May Blossom opened at the Academy of Music Monday night to a large house. There were very few vacant seats in the parquet. At the Court Street Theatre, where Dan Sully's Corner Grocery is to be seen, the audience was not large, but business will no doubt improve.

The Rents-Santley Novelty company, at the Adelphi, was favored with the largest opening in some weeks. The house was just about full.

The Corrine Merriemakers began their engagement at Bunnell's with two packed houses. In the evening every seat was occupied, numbers standing, and others willing to give up their times to hear The Mascotte, but no room left for them.

Altogether business is decidedly more promising than of late.

## A Company Hissed.

ROCHESTER, March 4.—At the Academy, Monday night, The Crimes of London opened a three nights' engagement to good house. The company is one of poorest we have had here this season, and the play on par with company. Both were roundly hissed at drop of curtain.

Three members of the Greely Relief Expedition at the Museum here are a strong attraction, owing to local interest centered in the death of Lieutenant Kialingbury, of this city, who died in the frozen North.

## The Jollities Hissed.

FAIR RIVER, MARCH 4.—Atkinson's Jollities opened a week's engagement at the Academy, Monday night, to a full house. Company numbers but five, and gives a show in keeping with the prices of admission—ten, twenty and thirty cents. The hissing was pronounced, and unless the entertainment improves, a poor week is in prospect.

## A Past Exalted Ruler Dead.

HARTFORD, CT., March 4.—Henry H. Dayton, Past District Deputy and Past Exalted Ruler of Hartford Lodge of Elks, and Trustee of the Grand Lodge of Elks, died at his home in this city on Sunday.

Samuel Alexander, business manager for Kate Claxton, is staying at his home in this city for a few days. George B. Crawford has retired from the management of the American Theatre. F. W. White, of this city, has joined the Jones and Montague combination as business manager.

Ullie Akerstrom, supported by a good company, opened at Allyn Hall, Monday night, in Fanchon, the Cricket, to a crowded house. Farrar's Burlesque Opera company had a large house at the American Theatre and gave the opera of Cinderella. The Bedouin Arabs were the drawing cards. Clara Lloyd began a week's engagement at the People's Theatre, in The Two Wanderers, to a fair house.

## Their Baby Out of Danger.

CHICAGO, March 3.—Please contradict report of death of our baby telegraphed by your

Albany correspondent. The kindly feelings expressed by telegrams from friends all over the country are appreciated; but we feel they will share the gratification we have in being able to announce that the little boy is out of danger.

WILL AND JESSIE BARTLETT DAVIS.

## Tally-Ho Troubles.

INDIANAPOLIS, March 4.—Tally-Ho, at Dickson's, and Hearts of Oak, at English's, opened to fair houses Monday night.

Ida Mülle left the former company here. Mr. Tuthill, Miss Mülle's husband, also left the company. He was interested in the management, and until a week or so ago owned a third interest in Tally-Ho. Ella Southard, the original Betty in the play, will shortly rejoin the company. Miss Mülle, it is said, wanted more prominence in the printing.

A lady member of the Three Wives company lost \$165 on the street Saturday night. The bills escaped through a defect in hosiery.

## Hayman Victorious.

SAN FRANCISCO, March 3.—Al Hayman has won his suit versus Bert, and takes immediate possession of the California Theatre. The future over the opera materially affected the attendance at all the openings last night.

## Woman Against Woman.

CHICAGO, March 4.—Frank Harvey's play, Woman Against Woman, was produced, for the first time in America, at Hooley's on Sunday night. It is a fine play, finely acted, and scored a deserved success. The story is of two country girls who go to London. The younger is ruined, becomes a mother, and after a long time, a titled husband. The elder marries a workman. A girl in love with the mechanic discloses the secret to him, but fastens the guilt on his wife. He takes to drink, and is only reconciled to his wife on her breaking a vow of secrecy to her sister. There are a number of fine dramatic situations throughout the play. Marie Prescott, in the role of the wronged wife, surpassed herself. She was recalled five times. Charles Overton played the drunken mechanic admirably. Miss Prescott, Mrs. Brutone and Messrs. Maubury and Overton have created splendid parts. The play will have a fine run.

Rhea, at the Grand, in An American Countess, drew a large house. Audiences large second week of German opera at the Columbia. With Hazel Kirke, at the Academy, and Her Atonement, at the Standard, business is fair. Zanita, in its fifth week at McVicker's, is still drawing good houses.

## An Academy Leased.

MILWAUKEE, March 4.—Jacob Litt has leased the Academy of Music, at present managed by Harry Deakin, for three years. Mr. Litt will spend \$10,000 in improvements before the Fall season opens.

## Mr. Emmet's Nonchalance.

PITTSBURG, March 4.—The McCaull Opera company opened a week's engagement at Library Hall on Monday under very favorable circumstances. There was a very large audience present, and the people seemed to catch on to the tuneful music of the opera amazingly. J. K. Emmet has been under the weather for some days past, and it became a matter of doubt on Monday evening as to whether he would be able to appear at the Opera House or not. Finally at a quarter before eight o'clock he came into the theatre and nonchalantly asked where he could get a Turkish bath. Without receiving a reply, he was hustled into the dressing-room, and shortly after appeared ready for the evening's work. He went through the performance all right, and it is thought he will be O. K. Tuesday evening. Attendance light. Kernells, at the Academy, and Harris' Museum opened large.

## Victor Durand's Fine Reception.

LOUISVILLE, March 4.—Victor Durand opened at Macauley's to a fair Monday-night house. The play, as presented by the fine company, made a most favorable impression. The occasion was the first appearance here of Sophie Eyre. George Clarke, Newton Gottbold and Louise Dillon, old favorites, were warmly welcomed. Recalls were numerous and spontaneous. A good business is assured for the remainder of the engagement.

The Planter's Wife had a fine opening at the Grand. The play has been frequently given here before. Edna Carey and others were satisfactory. The Grand mounted the piece in splendid style.

The crisp, clear, cold weather promises well for theatricals, particularly after the miserable inflection visited upon our city during last week.

## Miscellaneous.

HARRISBURG, Pa., March 4.—The Suydam Pantomime company opened to one of the largest houses of the season Monday night, and followed with similar good business last night. Our first ten-cent show.

WILLIAMSPORT, March 4.—Howorth's Hibberica Monday and Tuesday to fair-sized and enthusiastic audiences. The comedians, Messrs. Cohan, O'Lynn, and Duffy and Hall, did admirably. Nelly Cohan and Annie F. Irish were appreciated. Altogether a fine entertainment.

St. PAUL, March 4.—Evans and Hoey, in A Parlor Match, opened to an immense house, Monday night, packed in all corners. Biggest hit of the season.

DETROIT, March 4.—Hallen and Hart opened to a jammed house—over 3,000 people—at White's.

LYNN, Mass., March 4.—Fred Williams' Birds of a Feather company opened in Music Hall Monday night to a full house, and gave an entertainment that would have done discredit to a dime museum. Many seats in the lower part of the house were vacant ere the close of the performance, and the gallery element manifested its disapproval by hissing. Panic prices.

SYRACUSE, March 4.—Sieba opened Monday for a three nights' engagement, to a large audience. About eighty people appeared on the stage. The scenery worked finely and was enthusiastically applauded.

NEW BRITAIN, Ct., March 4.—Silliman's Ideal Dramatic company presented The Broken Oath to full house Monday night. Wright Huntington was well received, being called before the curtain at every act.

PROVIDENCE, March 4.—Shadows of a Great City opened for the week at the Providence before a large audience. It is one of the best dramas seen here this season. It was well mounted and excellently acted. The revolving and panoramic scenes were highly effective. Indications point to large patronage for the week.

SPRINGFIELD, March 4.—W. A. Mestayer's We, Us & Co. played a profitable two nights' engagement Monday and Tuesday. The piece scored a big hit, Ezra Kendall's business being immense. Murray and Murphy in a revamp of Elliot Barnes' Summer Boarders, Saturday, had a good house, and with a good variety company gave excellent satisfaction.

ELIZ, Pa., March 4.—The Standard Opera company, playing at ten, twenty and thirty cents, opened Monday night in Mascotte to a packed house, fully 1,500 people being present. They will undoubtedly play to big business remainder of the week. The company contains some good people, among them Virginia Evans, Dan Packard, Victor Reckett and Belle Nicholson. This is certainly the successful opponent of the skating rink.

## London Gossip.

LONDON, Feb. 14.

The stage has ever had its stock subject of discussion. To-day the Stage is approved of by Bishops, and has thus a left-handed connection with the Church. Therefore arguments as to whether it is favorable to religion and humanity are only indulged in by the very old foggy and rigid among church-goers. Other queries are of more importance, and give rise to voluminous manuscript on such topics as, "Whether actors ought to be admitted into society? Whether critics are to be bribed by champagne suppers? What Mr. Irving thinks of American and Miss Mary Anderson of English audiences? And whether the beauty of an actress is not of more importance to the treasury than the merits of a new piece? On the one hand, Mr. Irving, with commendable gallantry, considers American audiences the finest in the world, and Mary Anderson thinks the English audience is nice beyond everything. "Tookey's right and Winthrop's right," says the landlord in Silas Marner, "and they've only got to split the difference to make themselves even."

All this time arguments are carried on about the scenery, costumes, music and fitness of everything on the stage, from the pantomime up to Shakespeare. The play-goer will not be silenced. Whereas in former days he sat out the play awed, amused or instructed, he very seldom questioned its correctness, but accepted all he saw as an infallible oracle of stage lore. No matter to-day how clever the managers of a theatre are, their judgment is bound to be canvassed by people who are sure they could do better. The music in As You Like It brings to the public gaze a letter from some fusty old bookworm in the country, who thus ventilates his grievance. He is surprised "so little notice has been taken of the insults that have been offered to the memory of our great Dr. Arne, by substituting new music in the place of 'Blow, blow, thou Winter wind' and 'Under the Greenwood Tree,' in the St. James production of As You Like It." He goes on to say that he "knows his Beethoven, Bach, Handel, Mozart and Mendelssohn by heart and has a tolerable acquaintance with those new-comers, Messrs. Schubert, Schumann and Chopin." But this old party does not recollect Alfred Cellier, and he regards the introduction of music by a burlesque music writer as a most awful offence against the "heavenly maid." He believes an indignity is put upon Shakespeare, Dr. Arne and the British public, and says that in his days the stage would have been pulled down for it.

I can imagine this wonderfully irascible music maniac strutting up and down his library in wrath. In point of fact, however, what does it matter, so that the music is tuneful and pleasant to the ear and heart, whether Dr. Arne or Cellier wrote it? Must a patent lock be put on sweet sounds? It is all "a tempest in a teapot," only equalled by the tempest another growler raises on "Shakespearean interpolations." This dissatisfied Briton condemns Mrs. Kendal for staging the "Cuckoo Song." He berates the memory, not alone of Mrs. Jordan, who started the fashion of singing the "Cuckoo Song," but also of Cibber for interpolating "trash," as he calls it, in Richard III., and Garrick for the same crime in the pages of Romeo and Juliet. He advocates the elimination of coarse language, but insists that nothing shall be put in that Shakespeare did not

write. He says that Rosalind's singing would at once have discovered her sex to Orlando, a woman's singing voice being in its timbre so different from the voice of a boy. "A woman," he says, "may mask her speaking voice—the singing voice is not so tractable." Then he goes on to say he "might say more, but he won't," for which forbearance the reader is profoundly grateful. What nonsense all this is to be sure. If the Cuckoo song is pleasing to theatre-goers, as it is undoubtedly, then let us have it. Nothing could have been more delightful than the way our talented American, Miss Fanny Davenport, pursed up her pretty mouth, one of the prettiest features of her beautiful face, and gave that poetic echoing song of the "Cuckoo." The "student" of Shakespeare, as he calls himself, is evidently troubled with dyspepsia or some other physical derangement, or else he has an acute attack of mental strabismus.

Perhaps he would be cured by going to Drury Lane Pantomime. A day or two since Manager Harris gave a treat to a merry crowd of soldiers' children by inviting them to see the Drury Lane Pantomime. Mr. Harris is very fond of children and is always mindful of their pleasure. The fathers of Foot Guards stationed in London. After the play they were treated to oranges and sweets and had a good time generally. The military authorities granted the use of the wagons of the Commissariat Transport Corps for the purpose of conveying the children to and from the theatre.

Old Drury Lane was this week, as usual, during the reign of the holiday carnival, visited by the Prince of Wales, who pronounced it the finest one he ever saw. The season there has been most fortunate in freedom from illness of the performers. Fannie Leslie only being away a few days from her part of Dick Whittington, and the gap being filled by the beautiful Minnie Mario most satisfactorily and on a few hours' notice. Twice a day is hard work for such an elaborate performance. Mr. Harris is already planning next year's pantomime, which is to be on the subject of Aladdin, with Nelly Farren as the hero.

Of other coming events in the nearer future, one at present of great society interest is to be the amateur performance at the Criterion Theatre in aid of the restoration of Wollerton Church. The Princess of Wales is to be present, and it is to be on the 28th of this month. Some of the most distinguished London amateurs are to be in the cast. It is whispered that these ranks are to be depleted by one, a well-known English gentleman, the wife of Colonel Gill-nall, of the Warrington Rifle Volunteers, who is soon to adopt the professional stage. The play selected for her debut is to be Cymbeline. In this Shakespearean role she adopts the stage name of Angela Fenton.

But while this event creates quite a stir socially, there is another in the way that is making a much greater flutter here, as it will doubtless in America. A lady of rank (genuine, not fictitious), after a few years of retirement, returns to the stage and is arranging for an American tour. This is Lady Maxse, widow of the late Governor of Newfoundland, Berkeley Fitz-Harding Maxse. Lady Maxse is a very beautiful woman, and young enough to render her return to the stage a sensible move. She has been a widow only a few months, and although very rich, she is lonely and seeks solace for her grief over her husband's demise in her former beloved calling. She was at the time of her marriage a noted actress in Vienna, where she created a perfect furore in roles acted by Ristori. She was a great favorite at the Court, and her retirement from the stage was deeply regretted. She proposes, in resuming the profession, to take her present name, "Lady Maxse," rather than the one in which she won her theatrical laurels. Society is quite agog with this event, and people of rank in London have tried in vain to dissuade her from the step. She is a lady of great accomplishments, a musician, a linguist and an artist with the brush. She rides and hunts and walks like a regular Lady Gay Spanker, yet withal possesses the ingenuousness of a Lady Teazle and the refinement of a Miss Hardcastle. Her business manager for England and America is Harry Taylor, who will be remembered not alone for his prominent connection with the Lyceum company on their first visit to America, but previous to that for the admirable support he gave to Mrs. Langtry on her first American tour.

The advent of a new actress is only equalled in public interest by the advent of a new play. In this case it is the new advent of a former actress, and the play I propose to allude to is a new advent of a former favored play. Some years ago The White Pilgrim was played at the Court Theatre for a few weeks. Again at an Olympic matinee it was last Monday revived. An American manager is trying to procure it for New York. It is eminently suited to Sara Jewett to play the heroine, Thordisa. The play is one of the most poetic intellectual dramas ever produced in London. Each character in a cast numbering nine members is a distinct dramatic creation. The story is a mystical legend of Finland, and The White Pilgrim is, in fact, the merciful angel of death who heals all human sorrows in his cold, white breast. The play, with the exception of Robert Pateman, as the villain, Miss Tilbury—Lydia Thompson's promising daughter—as the ingenue, and Mr. Carleton as the juvenile lead, was most inefficiently played. The audience was composed of the brightest literary and dramatic representatives in London. Hermann Merivale and Gilbert & Becket, in this pathetic and romantic play, in a literary point of view, have immortalized themselves. The only fault it possesses is that it is so pure and lofty in sentiment and phrasing that latter-day idle theatre-goers fail to appreciate it. It is a poem fitted best for the shelves of the library of the student of men and morals. A. W.

## The Name "Opera House."

In principal cities of this country there had been built, from time to time, in years past, more or less imposing edifices designated as Opera Houses. These buildings were intended to be devoted to the uses of music, the opera especially, almost exclusively. Very few of them proved to be paying investments so far as the original intention was concerned. Gradually the buildings were devoted to other uses, most of them becoming theatres proper. Thus it comes that we have Opera Houses—Grand Opera Houses at that—in which opera is never heard.

But the name "Opera House" has another

significance. To some extent it overcame the scruples and deadened the consciences of those who cared not to build or to attend "Theatres." The Academies of Music having become exhausted, and the name grown rusty, how fascinating to turn to the elegant Opera House! "Halls" have become obsolete so far as a name for the theatre is concerned. Very few of them exist. When a Grand Opera House is erected, the Academy and the Hall either go to the wall or are devoted to less pretentious entertainments. The foreign actor or other artiste making a first visit to our shores must marvel at our brilliant array of Opera Houses. But after he has travelled a few weeks the sham is exposed. He finds that they are only theatres, after all, and some of them shambling rookeries at that.

Still, with all this mushroom growth of Opera House during the last ten or twelve years, the greater number are substantial, well-kept edifices, and some of them stately piles of architectural beauty. We number our Opera Houses by thousands. The towns of 2,000 inhabitants and upward without an Opera House, Grand or otherwise, are few and far between—especially in the West.

## An Objectionable Habit.

Thoughtless correspondents will frequently refer to this or that well-known actor as, say, "Joe" Smith, "Tom" Brown, or "Billy" Green. This is a mixture of impertinence, impudence and disrespect. Those privileged to address Mr. Jefferson as "Joe" are very few, and the number is gradually becoming less. Yet how frequently the beardless correspondent or the callow critic applies the offensive diminutive in referring to him. And a score or more of stars, but a little less prominent, are just as irreverently treated. This objectionable habit finds no favor in THE MIRROR columns, and such of its correspondents as are guilty of the breach soon take the hint and mend their manners; for never do their thoughtless outcroppings of disrespect appear in print. Speak of the actor as you would address him if you met him in private. The scribe, youthful as he might be, would be somewhat taken aback were he addressed as Billy, Bobby or Johnny.

Exceptions are tacked on to almost every rule. There are players whose trademark lies in the diminutive as attached to their names. These stars are usually graduates from the variety or minstrel stage. Were their names long-drawn-out their identity would be more or less hidden. At one of our leading theatres there is an actor who has often complained because the rules of the house would not permit his name to appear in the programme as "Dan." Thirty years ago, in the same theatre, his name would have been introduced with the simple initial "D." Let the minstrels, the variety-halls and the circuses absorb the diminutives; the theatre has taken unto itself more dignity.

Some time ago a correspondent wrote to THE MIRROR to express his strong objection to its omission of "Mr." and "Miss" in the names of actors and actresses. THE MIRROR clearly stated its grounds for the omission long ago. This correspondent would search THE MIRROR columns in vain to find an actor spoken of as "Joe," "Tom" or "Billy"—except in the few cases, previously referred to, where the diminutive is a trade-mark. To speak of Joseph Jefferson, the actor, or Mary Anderson, the actress, smacks nothing of disrespect. When the Christian name is dropped it is Mr. Jefferson or Miss Anderson. To affix "Mr." and "Miss" to the thousands of names that appear in THE MIRROR every week would be a great waste of space, ink and type-setting.

## Letters to the Editor.

THE ONE-NIGHT STANDS.

DECATUR, Ill., Feb. 23, 1885.

Editor New York Mirror:—

DEAR SIR:—I noticed in one of your amusement papers that an actress "has just returned to New York grey-headed from the one-night stands." In regard to these continual "shots" at the one-night stands without discrimination, I, as a manager of one (for the last fifteen years), would say that I think such amusement sheets are not only doing the respectable one-night stands a great injustice, but they are misleading and building up a prejudice among agents, managers and actors against towns that would be more profitable than the suburban week stands that some of them play. Just for the sake of being able to say "We play only three weeks of one-night towns." Most of them have seen, or will see, the day they will be glad to get dates in a town that is good for even one night. Those actors and actresses that "return grey-headed," as a rule have worn themselves out and got grey-headed at the Globe or Harris' Museum before they start out. And because the people are too "flipp" to recognize their aged ability in this era of advancement, they not only go back grey-headed, but some of them bald-headed, and with their Summer clothes on, which they deserve to do. A great many others, as you well know, are indebted to the one-night stands for poignancy in the profession to-day, having made their reputation and learned their lines on the road before they could ever get one date in your or any other city of any size, and now that they have got there they are the first to "kick" about "the horrid" one-night stands.

The party referred to as having returned with the hair-dye worn off, played this city a number of times, years ago, and having started out this season after years of retirement, with a play that proved a failure, we consider they are in big luck if they get their salary and return only grey-headed. Truly yours,

FRANK W. HAINES.

Manager Smith's Opera House.

## A CORRECTION CORRECTED.

FEB. 25, 1885.

Editor New York Mirror:—

Will you please allow me to correct some misstatements made to you by F. C. Griffiths. I am the travelling manager of the Zanita company. The title was originally given me by Eugene Tompkins, who has instructed the people that in his absence I am in charge of the company. I receive a larger salary than the advance agent, Mr. Griffiths. He does not hold the position once held by Fred Stinson. He is simply advance agent—nothing more. He has never managed the tour of any company connected with the Boston Theatre. Eugene Tompkins alone is manager, and in his absence I have full charge of the company. Besides being travelling manager, I am also treasurer. I am furthermore ambitious, thank you. Yours respectfully,

QUINCY KELBY.

## NOT MARRIED.

NEW YORK, March 4.

Editor New York Mirror:—

DEAR SIR:—I noticed in the items of last week's issue from your correspondent in Jersey City that Warren Ashley, of the Zozo company, was happy in having his wife, Maria Heath, of the New York Opera company, playing in the city at the same time. I wish to correct the statement, to the effect that I am not married to the lady mentioned, or any other, and by publishing this in your valuable paper you will confer a great favor upon Miss Heath as well as myself. Very respectfully yours,

WARREN W. ASHLEY.



## Amateur Notes.

On Feb. 25 The Bohemian Girl was presented by the Amateur Opera Association of the Brooklyn Academy of Music. The performance was seriously marred by the execrable singing of the chorus. The ladies and gentlemen who composed this very important element were constantly disconcerted and out of time. This fault is attributed to the director, who, it is claimed, interfered with the *maitre d'orchestre*, and by his officiousness marred their efforts. The office of the director of the chorus should, in a great degree, terminate at the last rehearsal. When the curtain has been raised his duty descends to the leader in front. This branch was ably conducted by Frank A. Howson. Alice Mersereau made a handsome Arline and acted with discretion. Although a portion of the music was slightly beyond her range, she developed a well-trained mezzo-soprano to advantage. Miss Edgewood Starr, in the rather thankless character of the Queen, acted well, and made the most of her opportunities. Helen Clark's Buda was painstaking. John G. Hill was the Count Arnheim. In the part he displayed a baritone of good quality and performed his dramatic duties satisfactorily. The honors of the evening vocally were secured by C. H. Clarke as Thaddeus. He is possessed of a pleasing tenor robust. In the duet with Arline he was enthusiastically applauded for the manner in which he took the famous high C. His appearance is favorable. He acts intelligently, although with inexperience. He will prove a valuable acquisition to the Association. C. H. Parsons displayed the most ability as an actor. This gentleman has been identified for many years with Brooklyn theatricals. As Devilshoof he added another to his many triumphs. O. Whitaker and W. R. Maxon were conscientious in unimportant roles. The house was filled to its capacity. The Amateur Opera Association appears to be a prosperous and well-balanced society.

Members of the Amateur League gave a very creditable rendition of Robertson's School at the Lexington Avenue Opera House last week. These people perform almost every week in some company either in New York or Brooklyn. In consequence many of them have cultivated care and confidence, but still show the same crudities in acting which marked their efforts of previous seasons. It would be more beneficial to appear less frequently, and to devote their leisure to a complete and thoughtful interpretation of any character which is undertaken. It is impossible to do full justice to a role when the performer is uncertain of his lines. The first duty of every actor is to study perfectly his part. The Amateur League is not the only society that is at fault in this direction. Nearly all of the associations which hold forth at the Opera House show the same discrepancies. The League has always given clever and ambitious work with extra exertion it can hold its own as the leading association in the heavier class of plays. Colonel Dusenberry makes a capital Krux. In character parts he evinces talents of a high order; always natural and with an extended knowledge of stage technique, he has earned for himself an enviable reputation on the amateur boards. Neither W. S. Waters as Lord Beaufoy nor J. G. Hatfield as Poynts were in appearance the ideal English Lord, but they are always conscientious and show improvement. They would both be more successful in character parts. Ella Green and Pauline Willard were bright and winsome as Naomi and Bella. Mrs. Harriet Lawson is worthy of praise. Julius Caesar may be given by the League in the near future at the Academy of Music.

The Music Hall in Yonkers was packed last Friday night, when the third opera of the subscription series was given by the New York Church Choir Opera company. Iolanthe certainly was never so well represented by an amateur cast, and it is doubtful if in point of vocal excellence any professional performance in this country has equalled it. Every member of the company contributed to the fine general effect, and the chorus was remarkably strong and well drilled; it sang with admirable precision. Eugene Clarke, as Strephon; M. Morton, as the Lord Chancellor, and George S. Sturgis, as Earl Toller, were especially good. Mrs. Emma Henry Thomas, as Phyllis, and Mrs. Henrietta Griggs, as the Fairy Queen, won much applause. From a dramatic as well as a musical point of view the chief success of the evening was scored by Marion Booth, who appeared in the role of Iolanthe. Miss Booth's rare beauty, sweet singing and graceful acting occasioned great admiration. Her song in the last act was encored most enthusiastically. The audience was delighted with her performance. The next opera in the series is to be Pinafore. It will be sung at the Music Hall on the 10th of April.

Perfection as an actor can be attained only by practice and proper experience. The hurried preparation and slipshod style of performances which are often given, however, is not the school which aids the amateur to improvement. Bad habits are acquired, which grow by contact, and later become confirmed and lasting. There is an extensive interest in these theatricals at present, and the society which will have its regulations and fines for improper stage behavior will soon take the lead among its rivals. No person should under any circumstances be allowed to be absent from any rehearsal, and, as in the regular theatres, the book should be dropped after the second rehearsal. With such a system a higher excellence could be reached.

Eva Adams Post will benefit at the Academy of Music on March 20. Love's Sacrifice will be presented with a strong cast. The beneficiary will appear as Margaret Elmore.

On Feb. 25 The Little Sentinel and Cape Mail were produced at the University Club Theatre by the Bulwer Society. The Messrs. Platt, Eller and Tabor, and Misses Walker, Errol, Skilling and DeForrest had leading roles.

On Wednesday week Led Astray was presented by the Mistletoe Society at the Academy of Music. This drama is a favorite one with amateurs, the characters being equally prominent. Eva Adams Post was the Armande and Ella B. Smith the Mathilde. Dr. Colligan and J. C. Castello appeared as Rudolph and George, respectively.

Yesterday the Police Commissioners accorded permission to George Wotherspoon, Jr., to engage sixteen of the finest to appear in several performances of The Pirates of Penzance outside of the city. The same company that will render the opera at the Academy of Music will be engaged, and efforts are being made to induce Alice Barnett to appear as Lady Jane.

The Kemble will give a performance on St. Patrick's Day at the Brooklyn Academy of

Music. Wilkie Collins' Man and Wife will be done with the following cast: Blanche, Miss West; Lady Lundie, Miss Hyde; Annie, Mrs. Davis; Mrs. Glenarm, Miss Quinn; Geoffrey, George de Cordova; Sir Patrick, H. H. Gardner; Arnold Brinkworth, Mr. Macauley; Bishopprigs, Mr. Lamb; Mr. Moy, Mr. Benjamin. On April 14 the last entertainment of the season will be given—The Rivals.

The leading amateur actors of Brooklyn and their friends have bought up next Wednesday night's house of May Blossom at the Park Theatre, Brooklyn. By this they mean to signify their appreciation of Colonel Sinn's friendship.

C. H. Parsons is one of the pioneers in Brooklyn amateur affairs. He was one of the founders of the Entre Nous and Kemble societies, and is the promoter of the present Amateur Opera Association.

Hattie F. Nefflin, who has made a success in the Standard Theatre production of Gasparone, was last season identified with The Gilbert and Amateur League societies. She is a sister to Mary Cary.

Harrie S. Hilliard has finally entered professional ranks. His talented brother Robert is still the favorite of the Gilbert performances.

J. W. Macy is missed by the habitués of the Greenwich and Amateur Opera entertainments. In conjunction with Emma Henry Thomas, Emmet Drew and others, he is appearing in comic opera.

The Beggar Student may be produced in Brooklyn next month.

Elita P. Otis read with good effect at a musical last week.

C. H. Clark, the tenor, hails from Chicago. He made his debut East in The Bohemian Girl.

Kate Wilson and Sarah Cowell appeared in a one-act play at the University Club Theatre on the 25th. It was entitled An Equal Match. There was a distinguished audience present.

Lady Sebright, Lady Monckton and Sir Charles Young are some of the famous amateurs in England. It was amid this circle that Mrs. Langtry first gave vent to her histrionic aspirations.

A. R. Whytal made his first professional appearance in New York with the Edwin Booth company. He was formerly a member of the Athenaeum Society.

The Amaranth members are rehearsing The Passing Regiment.

How She Loves Him will be presented by The Gilbert at the Brooklyn Academy of Music on Saturday.

The Wife's Secret is being prepared by the Kemble.

George W. Sammis, formerly stage manager of the Gilbert, has been managing the Katherine Rogers tour. If he displays as much energy on the professional as he did on the amateur boards, he will be a success.

Mrs. H. M. Ferris has joined the regular stage. She has been travelling in support of Katherine Rogers. She is talented, and has wisely determined to learn her profession from the beginning. Last season she made a success of Juliet. F. B. Warde was the Romeo.

The many friends of R. C. Hilliard will be pained to hear that he is in poor health. His physician has forbidden him to appear in theatricals for the present. He has ingratiated himself into the hearts of the Brooklyn public, and his friends hope to soon see him again before the footlights.

It is difficult to ascertain to which society many of the amateurs owe their allegiance. Their names are seen in nearly all of the casts. When appearing with a foreign company a line should be placed on the programme stating their origin.

The Garrick will produce Byron's Married in Haste at the Lexington Avenue Opera House, March 13, with the following cast: Percy Pendragon, Wm. Guthrie; Gibson Green, Wm. Hunt; Granger, Daniel Webster; Nunnchance, Wm. Tallman; Rackstraw, E. J. Hain; Mrs. Granger, Gussie Wallack; Ethel, her daughter, Mrs. William Guthrie; Pritchard, Miss Wanting.

Sweethearts and Wives is underlined by the Hawthorne for production in April.

Manager Henderson is playing Dion Boucicault over the Jersey circuit. Before he began to bill the company in Jersey City Boucicault junior was informed that he would be obliged to sanction the issue of two hundred tickets for privileges. It was agreed to.

Joseph Murphy does not propose to close his season until all his dates have been filled. He has been confounded with his brother John, who closed his season two weeks ago, not caring to face the rigors of Lent. Joseph only succumbs to Holy week, and then goes on again.

The official staff of the Madison Square Theatre, consisting of G. W. Presbrey, D. A. Bonta, L. Wemyss, Nelson Roberts, George Blumenthal, J. Hoffman and others, presented Daniel Frohman with a gold-headed umbrella, suitably engraved, as a mark of esteem for their chief, who retired from that institution last week.

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